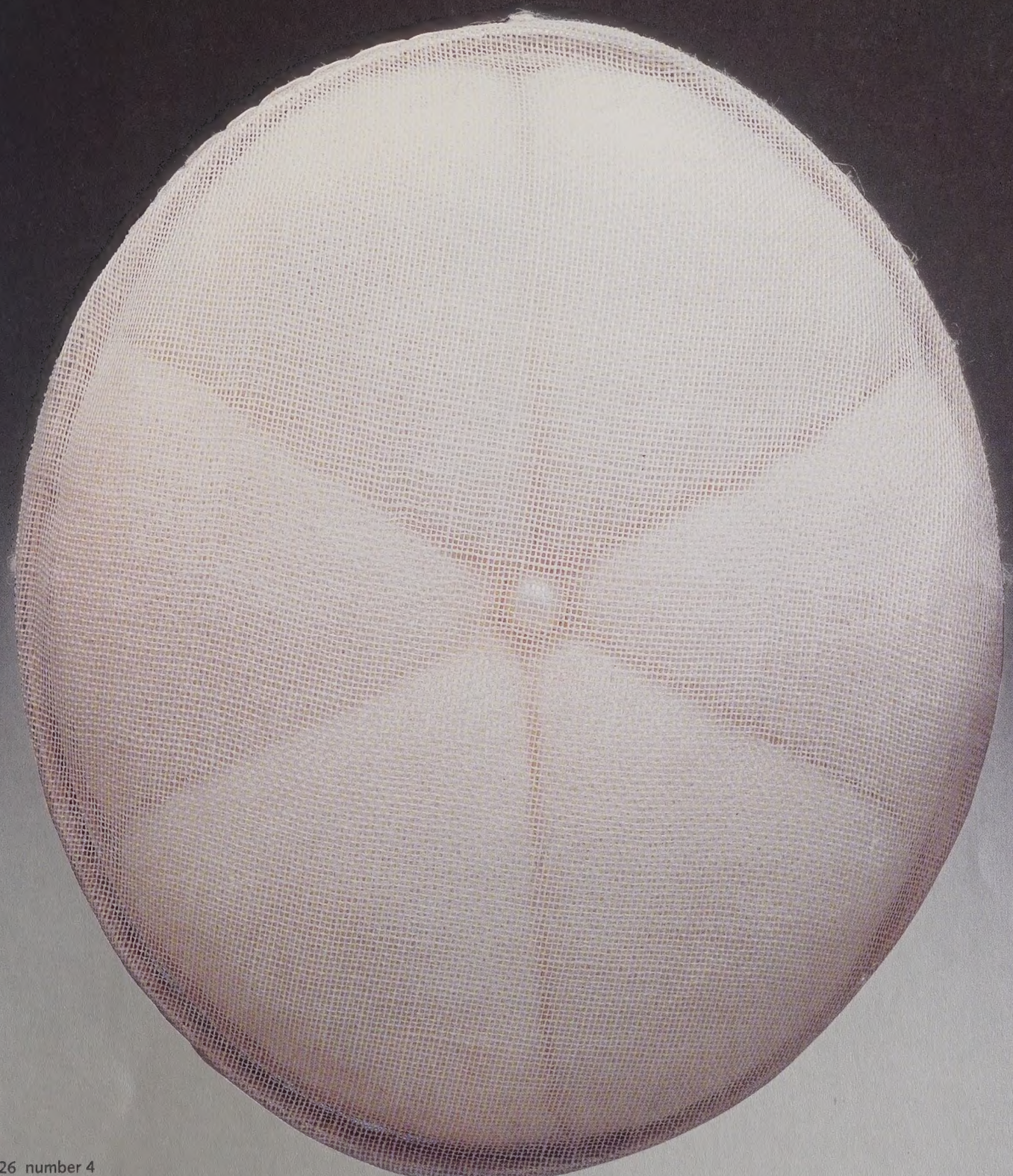
METALSMITH

JEWELRY ▪ DESIGN ▪ METAL ARTS

EXHIBITION IN PRINT 2006



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Juried Exhibition in Print
Breaking the Code

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METALSMITH
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2 3/4 x 2 3/8 x 7/8"
Photo: Dean Powell

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JURORS' STATEMENT

This *Exhibition in Print 2006* was juried over two full days in February. We are very grateful to Diane Falkenhagen (Jury Coordinator) and Sandie Zilker and their hardworking team who handled the complex technical task of presenting the submissions to us and managing the various demanding stages of short-listing. They supported us throughout this process with exceptional efficiency, integrity, and good humor.

As individuals, we brought different and complementary experience, insights, knowledge, and cultural backgrounds to the jurying. We came with no preconceptions, especially on the use of metal, and imposed no themes: those that emerged have done so spontaneously. Submissions were judged on the quality of the image, the work itself, and the artists' statements. Given the exhibition medium, we agreed that the image had to be of primary importance. A poor illustration of an otherwise good piece of work would be inappropriate in this context since it would only be viewed in two dimensions on the printed page. When judging the work itself we considered craftsmanship (about which we had several lively discussions), innovation, idea, and presentation. We sought work that felt fresh and embraced the potential offered by concept, materials, and processes. We looked for evidence of change among those whose work was already familiar, particularly those who had been featured before in *Exhibition in Print*.

Our views on the submissions largely reflect those recorded by former jurors. The final selection was achieved through the rigorous short-listing of 337 entries, but in the end we could only choose from what was actually submitted. Jewelry was by far the largest category. Several important areas were sadly under-represented (or even absent), including holloware, sculpture, installations, liturgical and ceremonial pieces, blacksmithing, and innovative ironwork. We would have liked to see more speculative work, more risk-taking, and perhaps more images produced with *Exhibition in Print* specifically in mind—although this may be an ambitious aspiration. On the other hand, we were delighted with the wide variety of materials and diversity of techniques represented.

A fair range of experience was represented among the submissions. A significant proportion came from students or emerging artists, and fewer than we had expected from established practitioners. It was encouraging that 60 of the submissions (nearly 18%) came from 16 countries outside the United States, primarily from Canada. However, 11 of those countries were each represented by only one or two submissions. Among these, it was perhaps surprising that European countries were represented by only six entries in total.

A number of entrants embraced the opportunity offered by the concept of an exhibition in print. The print format is well suited to presenting, for example, works shown on the body, virtual pieces, performance work and speculative ideas, as well as relevant cross-disciplinary projects. We had hoped to see more virtual pieces and more installation shots, of which there were relatively few, but a significant number of jewelers sent images of their work on the body, and this is reflected in the final selection. A few submitted familiar views of familiar work, which was disappointing. The jewelry category offered the widest range of work and the most confident submissions, especially from artists using non-precious materials, and this too is reflected in the final selection.

Juried exhibitions in print based on an open submission process are dependent on the quality of images and works offered. While the selection reflects some of the directions and concepts being explored within jewelry and metalwork today, like jurors from previous years we do not feel it fully does justice to what we know to be the current state and future potential of our field. Nevertheless, by the end of the jurying process we emerged encouraged by the vitality of work from younger artists in particular and the refreshingly widespread interest in experimenting with ideas, materials, and processes.

Elizabeth Goring, Jo Lauria, and Myra Mimlitsch-Gray

METALSMITH

a publication of SNAG, the organization for jewelers, designers and metalsmiths

***Metalsmith's* mission is to document, analyze, and promote excellence in jewelry and metalworking.**

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Jewelry and Communication: Breaking the Code

by Elizabeth Goring

A British writer writing for a predominantly North American readership must overcome certain cultural and linguistic challenges to ensure successful communication. The word's Latin root, communis (common, universal, shared), is a reminder that in order to understand each other we need a shared point of reference. Oscar Wilde famously said of Britain, "we have really everything in common with America nowadays, except, of course, language."[1] Even today, when global mass-communication has transformed all aspects of our lives, and images and text are shared and exchanged on a daily basis, differences in language, cultural expression, and life experience are still much in evidence. As I write, I must constantly remind myself that, for you, it is "jewelry" not "jewellery." In the UK I walk on a pavement, not a sidewalk, drive on a motorway, not a freeway, and correct mistakes with a rubber, not an eraser. I once mystified a well-known American jeweler by suggesting that we meet at "half seven"—a normal enough arrangement where I come from, but one he could only interpret as three and a half. Getting it wrong can provoke a range of reactions, including hilarity, bewilderment, offense, and even physical violence, but invariably leads to a breakdown in free-flowing communication. My terminology, spelling, sentence constructions, nuances, grammar, and even punctuation may have to be edited to harmonize with your normal usage. In retrospect, writing an essay on communication through jewelry seems fraught with potential pitfalls.

It seemed to me that serving as a foreign juror for a juried exhibition in print was likely to offer just as many possibilities for cross-cultural misapprehension. I was enormously honored to be invited, and excited by the opportunity to work alongside two such distinguished American co-jurors. However, I suspected that if we have difficulties with what is, on the face of it, a common language, there might be similar challenges relating to our understanding of the visual and cultural references in the submitted works. Could I adapt to a largely North American aesthetic and approach while still bringing a valid perspective and alternative insights based on my European origins? Given our differing starting points, would we be able to reach consensus on what was fresh, innovative, excellent, exceptional, and representative of activity in the field? In the event, the answers were "yes." There were indeed variations in our responses, but many resulted less from cultural factors than from different experiences in our professional lives. Once discussion was permitted in the jurying process, we engaged in lively and energizing debates. Passionate advocacy or opposition required reasoned justification and defense. The final selection reflects the amalgamation of our differing perspectives and personalities: exactly the point of having a mixed panel.

The jurying provided an opportunity to reflect on the complex, dynamic relationships between maker, object, and viewer. Although on this occasion the works were mediated solely through the static two-dimensional image, this enabled a focus on the maker's intentions through the immediacy of pure visual communication. Of all the categories represented, jewelry arguably offers the most sophisticated communication device, both for those who create it and those who wear it. Jewelry can convey its message as brazenly or as subtly as its wearer chooses. Even as an image, its implicit wearability amplifies its potency. However, the wearer has an intrinsically adaptive role in the process. Factors such as the identity of the individual, the way the jewelry is worn, what it is worn with, and where it is worn, can all profoundly affect its message. At this stage of its life the jewel's message can become that of its wearer, which may be quite different than that of its maker. I have often wondered to what extent the maker's original intentions and motivations are understood outside a relatively small circle of initiates. How hard do you have to work to unlock the codes, and how many people have the capacity or inclination to do so? These were among the questions in my mind during the hours spent viewing the 337 submissions. The works had to make an immediate visual impact on us before we could benefit from their makers' verbal interpretations. This reflects real life: for the viewer, a piece of jewelry being worn has to do much the same thing.

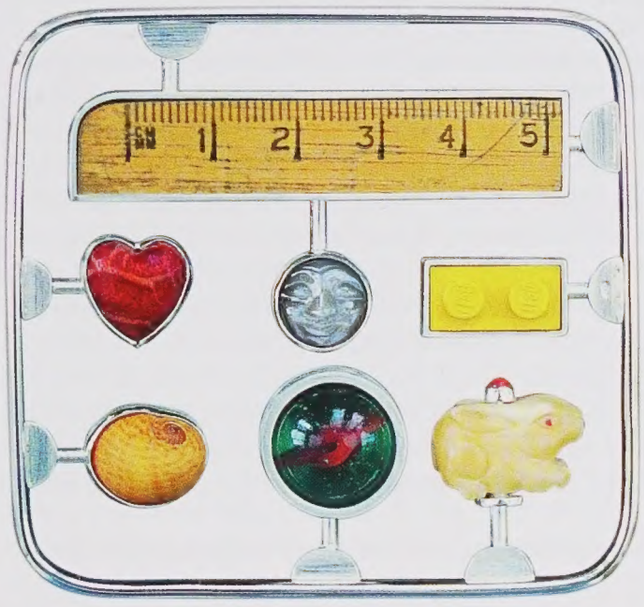
People are generally adept at exploiting the language of clothing, manipulating its effect through our choice of label or brand. We might follow fashion or choose individual expression, power dress or dress down. The same applies to jewelry. It might blatantly declare a commitment to conspicuous consumption through the display of "bling" or of unmistakably expensive gemstones. The expression of status or group identity through the choice of materials and the use of semiotic devices on lapel pins and badges is recognizable to most people. But the more subtle possibilities offered by jewelry may sometimes be lost in the barrage of visual "noise" that surrounds and often overwhelms us. Earlier generations were arguably better at appreciating the quiet symbolism of visual art in general and jewels in particular. In the early nineteenth century, for example, "sentimental jewelry" encoded messages by spelling out words like "dearest" using the first letter of each stone, or expressed ideas through symbol, metaphor, and rebus—the padlock and key, the forget-me-knot, the bee—and these codes were widely understood. Such uses celebrated and underlined the intimacy of the jewel. Jewelry artists

Jack Cunningham
Memory Kit, 2004
silver, wood, glass, bone, moonstone, shell, coral, plastic
2 1/2 x 2 1/2 x 3/4"

today continue to create works of subtlety and sophistication, but I wonder how usual it is now for the jewel's potential owner or viewer to comprehend their import immediately and without verbal prompts. Can most of us still read the encoded messages or do we now need larger-format signposts?

Professor Elizabeth Moignard of Glasgow University owns and wears an evocative example of narrative jewelry, a brooch called *Memory Kit* by Glasgow artist Jack Cunningham. The brooch incorporates an assemblage of found objects and ready-mades. Moignard has described an informal experiment to ascertain "how, or if, it spoke to other people in the same way, or perhaps conveyed another message altogether; I wanted to find a way...to think about the wider implications of Narrative Jewellery as a speaking object form."[2] She encountered a range of responses when she wore it, including that of a "distinguished academic in an intensely verbal discipline, who could not construct a viewing methodology which allowed access either via the individual components...or the assemblage as a whole. Interestingly, his main reaction seemed to be frustration."[3] Other responses were more encouraging, and she found the exercise a rewarding exploration of the viewer's ability to read visual information. Among other insights, she noted, "A shared cultural background is evidently an important factor which conditions responses."[4]

issues are often invisible in the works themselves."[6] It is widely claimed in communication and marketing circles that the greatest problem in communication is the illusion that it has been accomplished.[7] It might be interesting to test this for jewelry through a formal collaboration between a maker and a wearer.



Communication implies dialogue, or at least the possibility of conveying an idea to one or more others, its purpose being to share, connect with, influence, or even change another person.

To what extent does it matter if the original message is understood? Narrative jewelry is, by its very nature, intended to communicate, but many other types of jewelry are the result of very different motivations.[5] There is an important distinction to be made between communication and expression. Communication implies dialogue, or at least the possibility of conveying an idea to one or more others, its purpose being to share, connect with, influence, or even change another person. It requires the viewer to come close to understanding the maker's original intention. Expression is more internalized. While satisfying the need to realize a concept or idea, expression does not depend on the response of a viewer. Its principal purpose is to give an outlet to an inner compulsion to create, and jewelry may simply represent the natural means by which a maker articulates an idea. There is no need for a viewer to respond "correctly." Communication can, of course, transcend purely intellectual understanding; a more visceral response to the visual is equally potent. However, there are times when a common point of reference is lacking and more help is needed—a title, for example, or an artist's statement. On a number of occasions during the selection process, for me at least, comprehension dawned only with the announcement of the work's title. Ralph Turner has evidently experienced difficulties in relation to certain types of American narrative jewelry. He writes, "So much work... that purports to be politically and socially relevant, is justified by pepping up the content with explanatory texts and manifestos. The

There are many instances when understanding the original message matters very much indeed. Jewelry aiming to make a socio-political comment is an obvious example. Charles Lewton-Brain points out that for confrontational jewelry to fulfill its function successfully, it must provoke a reaction. To do this, "it must be interactive with the viewer. This is special in that it uses the viewer's experience and thought to complete itself, a quality it shares with conceptual work."[8] The suffragette movement in Britain provides a fascinating historical case study of the effectiveness of political communication through jewelry. The Women's Social and Political Union was a militant organization established in Manchester in 1903 by the Pankhurst family. Unlike other contemporary groups campaigning for women's suffrage, it adopted an unladylike activist approach. Its members, who were prepared to break the law in pursuit of their aims, became known as suffragettes. In 1908, the WSPU developed an instantly identifiable color scheme, which offered a powerful means for suffragettes to advertise their identity both to each other and the general public. Today, this might be described as "branding" or a "corporate image." In 1908, it was groundbreaking. Within weeks, the idea of the colors had spread all over the UK. The combination of purple, white, and green (representing dignity, purity, and hope) was energetically marketed and rapidly gained universal recognition. Jewelry was among the many products made in the colors to promote the cause.[9] Thousands of items were made and worn between 1908 and 1914

(the outbreak of the First World War): they could be mass-produced, homemade or made by skilled artists; decorative, propagandizing, and commercial. They included official honors and medals as well as one-of-a-kind pieces. Those who wore suffragette jewelry did so in the knowledge that it would evoke an immediate response, sometimes supportive, but more often fiercely and violently antagonistic. Suffragettes were often attacked in the streets. An iconic image of Flora Drummond, General Officer of Field Forces for the WSPU, hangs today in the Scottish National Portrait Gallery in Edinburgh.[10] A woman of diminutive stature but of powerfully impressive presence, she is portrayed proudly wearing her suffragette jewelry and honors. A remarkable necklace in Arts & Crafts style, set with purple, white, and green cabochon stones, is the focal point of the portrait. Alongside it is pinned her Hunger Strike Medal, with its purple, white, and green ribbon and silver bars. Drummond served nine terms of imprisonment and survived five hunger strikes. There is no doubt what the sitter intended to communicate with her jewelry, and there is no doubt what response the necklace and medal would have elicited in the earlier part of the twentieth century. Your response to it today, however, depends not only on your perspective but also on your capacity to "read" the colors.

In more recent years, former Secretary of State Madeline Albright was well-known for her astute use of brooches and their imagery to convey powerful political messages; she was famously quoted in the *New York Times* as declaring, "Read my pins."[11] The messages were certainly noticed and read at the time: a snake pin to a meeting with Tariq Aziz after Saddam Hussein called her a serpent; a dove during Middle East peace talks; a bug worn to meet a Russian diplomat after a Kremlin recording device was found at the UN; an arrow pin at another meeting with Russians to discuss a missile treaty. The phenomenon prompted Helen Drutt English's remarkable exhibition, "Brooching it Diplomatically: A Tribute to Madeline K. Albright," in 1998-99.[12] Not yet widely imitated, Albright is currently writing a book about her collection of brooches; perhaps this will provide a stimulus.

Exhibition in Print provides an interesting context within which to examine the potential for a jeweler or metal artist to communicate with a viewer. A former juror, Joe Wood, comments of the juried *Exhibition in Print*, "To me it seems like a challenge, a creative assignment: How do you deal with the fact that this is not an exhibition that has a physical, tangible dimension? What is most tangible is this piece of paper that people will have in their hands."[13] He adds that the competition was not "about an object but about what happens on the page." This is a different medium of communication: there is no three-dimensional presence, no wearer or handler, just a page and a viewer. Mediated through the static two-dimensional image, itself often the work of a separate creative individual, the medium takes the constructed object into another arena. Arguably, the image itself becomes the primary means of communication, and can subtly or entirely alter the viewer's perception of the original object.

History again offers insights. Many of us are familiar with celebrated examples of European "New Jewelry" of the 1970s and 80s exclusively through contemporary iconic images.[14] Among these I would include Emmy van Leersum and Gijs Bakker's experimental clothing (1971), David Poston's necklace for an elephant (1975), Susanna Heron's wearables and Jan Wehrens's jeans piece (both 1982), and Caroline Broadhead's neckpiece/veil and Otto Kunzli's wallpaper brooches (both 1983).[15] Indeed, a number of these pieces are only understandable through such images, and it comes as quite a surprise to see the objects themselves. In some cases, one could argue that the image of the object *is* the object. James Evans comments on the New Jewelry, "The impact of the visual representation of these works" was one of the "absolutely essential ingredients for its heightened profile. It was a movement which has sometimes been criticized for producing not 'wearables' but 'photographables.' In the hands of such an able photographer as David Ward—who by virtue of having been married to the new jeweller Susanna Heron had a very close relationship to the thinking and presentation possibilities of this work—'The New Jewellery' had its main British visual documentist."[16] Paul Derrez's powerful series of photographic images for the highly influential Galerie Ra in Amsterdam provides another essential visual point of reference. While the skill and creativity of the photographer was crucial to the power of such images, it was also important that the jewelry was photographed on living people (or in the case of Poston's necklace, an elephant).

She blurs the boundaries between image and object, resulting in an image of an object that is neither quite an image nor an object—an appealing concept for an *Exhibition in Print*.

In the juried *Exhibition in Print 2004*, Sarah Turner's neckpiece *If One Could Wear a Marching Band III*, a digital projection onto a model, provided an unusual example of a submission that could only exist as an image. Her statement notes, "This series of projected neckpieces is an exercise...to merge object and image...to wonder at all that could be 'worn' if time, space, gravity and the physical world were not as they are."[17] In 2006, Tzu-Ju Chen's image exploits the potential of the exhibition medium in a different way to produce a striking and memorable composition, while those by Jesse Mathes provide an eloquent example of the use of photography to amplify interpretation. The artist's intention to communicate is very evident in this work; both object and image are guaranteed to produce a response from the viewer. All three examples incorporate living models. In *Exhibition in Print 2002*, nine percent of the exhibitors showed work on or in association with the human body. In 2004, this rose to almost 23%. Interestingly, nearly 30% of the selected jewelry exhibitors in this year's *Exhibition in Print* are showing work on living models. This

was not a conscious choice, but results from the impact these images made on us during the lengthy selection process.

In selecting work, we agreed at the outset not to impose our own themes. Nevertheless, certain themes have emerged within the final selection, probably reflecting a combination of factors: shared preoccupations and sources of inspiration among artists, the enhanced capacity of certain types of work to make an immediate impact and to communicate visually, and, inevitably, our own particular interests.

Shared preoccupations are particularly evident among the jewelers. It is perhaps unsurprising that gender issues (specifically women's issues) are well represented. Jesse Mathes borrows visual language associated with historical female dress to address women's personal safety, creating large-scale adornments that project her own internally perceived need for personal boundaries into explicit external statements. Auli Laitinen and Anika Smulovitz also use the language of clothing to comment on gender issues, adapting items of men's dress, though in strikingly different ways. Laitinen purloins the tie, the male jewel of choice, subverting this masculine communication device for her own purposes through wit and surprise. Smulovitz abstracts another evocative item of men's clothing, the white collar, removing it from its normal context to challenge social preconceptions. Alexia Vargas re-works fragments of handkerchiefs, aprons, and table linens, combining them with metal to celebrate the traditionally female domain of the home and domestic life. Through her large, assertive ornaments and her choice of materials, Natalya Pinchuk challenges socially acceptable forms of feminine adornment and the presentation of the female body.

Several jewelers are interested in the potential for interaction between viewer and wearer, and some works depend on it. Sarah Kate Burgess deliberately plays with the relationship between maker, wearer, and viewer by giving the viewer the potential to also be the maker and wearer. Jennifer Crupi examines the complex area of subconscious body language and gesture, encouraging both wearer and viewer to reflect more closely on methods of communicating without words. Julia Harrison also explores body language. Her brooches have the capacity to conflict with the wearer's own body signals, with the potential to send out intriguingly mixed messages to the viewer.

The nature and value of jewelry itself inspires other makers. Lauren Fensterstock decontextualizes gemstones, those traditionally valuable components of precious jewelry, and questions their permanence, subverting their normally accepted meanings. Yevgeniya Kaganovich explores the cultural value of the pearl. She blurs the boundaries between image and object, resulting in an image of an object that is neither quite an image nor an object—an appealing concept for an *Exhibition in Print*. Rob Jackson reverses the normal roles assigned to gold and rusted steel, giving new life to discarded utilitarian objects by mounting found steel fragments with precious metal findings.

Many of the works are the natural outcome of makers expressing themselves through their chosen media or processes. Some are interested in the contemplative possibilities inherent in the making itself, for example, Megan Dunn and Wendy Hacker-Moss. Others, such as Susie Ganch, Anna Lorich, Susan Myers and Sondra Sherman, pursue conceptual ideas and themes that intrigue them. Several of the metal artists share an interest in process or material. Danielle Crissman equates her metalworking techniques with natural growth cycles. Erin Daily is interested in the transformative possibilities of combining salt and metals. Focusing on wire, Kye-Yeon Son and Henriette and Martin Tomasi are interested in the line as an element, with its capacity to create space and volume.

Many of the artists use words to title and help interpret their work (indeed for one, Sarah Jane Burgess, they even provide an essential means of constructing it). Only Elizabeth Turrell incorporates words as an essential element of the work itself, and her choice is powerful: fragments from the Universal Declaration of Human Rights. However, in selecting the exhibits for this *Exhibition in Print*, words were secondary. Our choices were made on the capacity of the submitted images to communicate with us as individuals. As past jurors will certainly agree, it is enormously difficult to shortlist from a barrage of often very strong and appealing images. However, in the end, these were the ones that emerged for us. For whatever reason, each of them communicated with each of us on the day and we responded.

Elizabeth Goring, former curator of the Modern Jewellery Collection at the National Museums of Scotland, is an Honorary Research Fellow in the Institute for Art History, University of Glasgow, and at Edinburgh College of Art.

1 Oscar Wilde, *The Canterville Ghost* (1887) in *Lord Arthur Savile's Crime, The Portrait of Mr. W. H., and Other Stories* (London, Methuen & Co. Ltd., twentieth edition, 1925), 67.
2 Elizabeth Moignard, "Narrative and Memory," in Jack Cunningham, *Maker Wearer Viewer, Contemporary Narrative European Jewellery* (Glasgow: Glasgow School of Art, 2005), viii. This is a catalogue accompanying an exhibition that explored the potential of European narrative jewelry to evoke response and enable communication.
3 Ibid., ix.
4 Ibid., x.
5 Jack Cunningham says of narrative jewelry, "Its description would imply that the work has meaning, has a story to tell, communicates something...the prime component of narrative work [is] to provoke a response and communicate with others." Cunningham, *Maker Wearer Viewer*, vi-vii.
6 Ralph Turner, *Jewelry in Europe and America: New Times, New Thinking* (London: Thames and Hudson, 1996), 75.
7 Attributed in this and other forms to George Bernard Shaw but not found in Shaw's published writings.
8 Charles Lewton-Brain, *Some Thoughts on Modes of Working*, http://www.ganoksin.com/borisat/nenam/working.htm.
9 Elizabeth S. Goring, "Suffragette Jewellery in Britain," *Decorative Arts Society 1650 to the Present*, vol. 26 (2002), 84–99.
10 A portrait by Flora Lion, 1936. Ibid., 91, fig.13.
11 Steven Erlanger, "A diplomat who says 'read my pins,'" *New York Times*, 24 May 1998.
12 Helen W. Drutt English, *Brooching it Diplomatically: A Tribute to Madeline K. Albright* (Germany: Arnoldsche, 2001). The book includes Wendy Steiner's essay "Brooching Power," dealing with issues raised by Mrs. Albright's use of brooches. There is also a poem on the subject by Jennifer Maiden, "Madeline Albright wears two lapel pins," 1999, (http://australia.poetryinternational.org/cwolk/view/24061.
13 *Exhibition in Print 2002*, 7.
14 For an overview of the work made between about 1975 and 1987, now generally known as "The New Jewelry," see James Evans, *Designing Britain 1945–1975: The New Jewellery: a Documentational Account* (available at http://vads.ahds.ac.uk/learning/designingbritain/html/tnj.html). The term is taken from *The New Jewelry*, by Ralph Turner and Peter Dormer.
15 See, for example, Peter Dormer and Ralph Turner, *The New Jewelry* (London: Thames and Hudson, revised edition 1994), 10, 13, figs.171–2, fig.191, fig.161, and figs.164–8.
16 Evans, *Designing Britain*.
17 *Exhibition in Print 2004*, 44.

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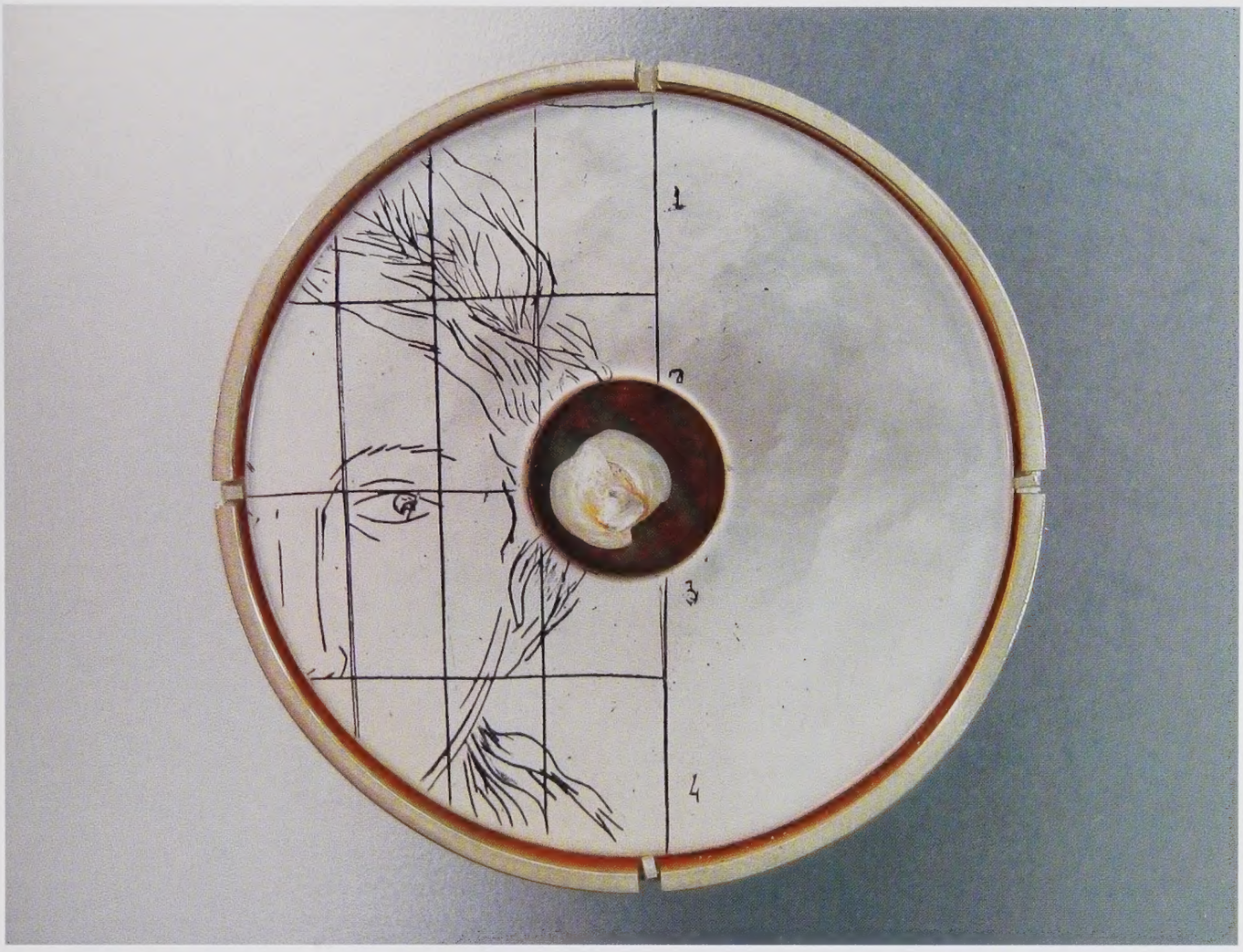
JURIED EXHIBITION IN PRINT/2006



ANYA KRISTIN BEELER Long Beach, California

Beauty, as the perception of effortless perfection, is both protective and exclusionist. Its nature is unapproachable, our need for it unrealistic.

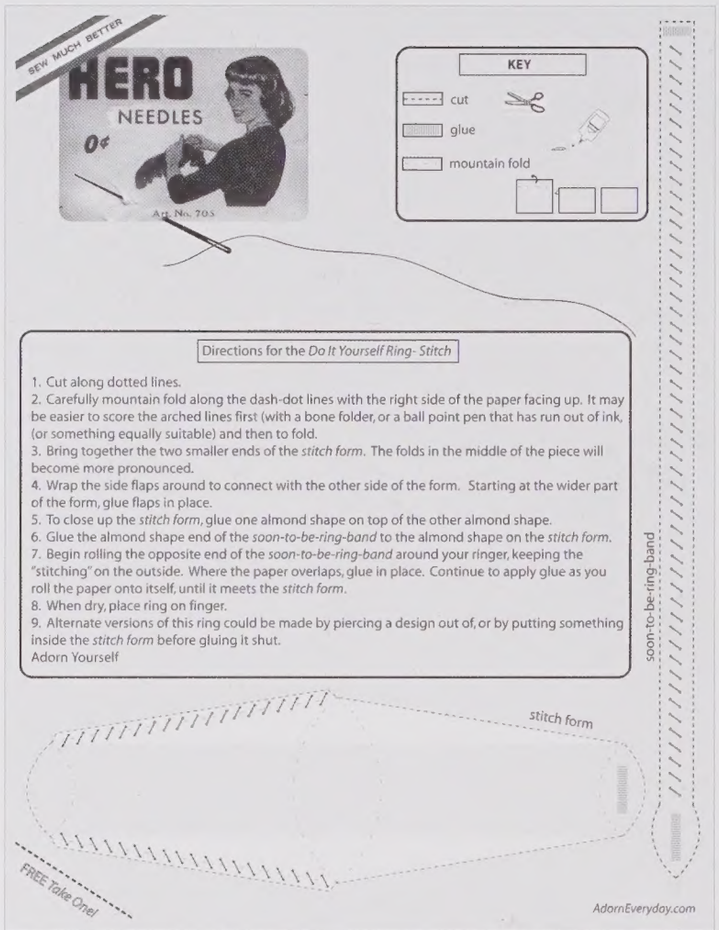
We experience beauty as an internal sigh of relief when our senses connect sympathetically with the external. In those moments, beauty feels less like a discovery and more like a remembering.

In the sublime, it makes us feel closer to god. In the extreme, it separates us from ourselves.

If I could, I would make pieces so beautiful they made people uncomfortable, touching off an itch of vague desire. Beauty, it seems, is the heat generated by friction between that longing and relief.

above
Irritant, 2005
sterling, mother of pearl, pearl, ink
3 x 3"

left
Spill, 2005
sterling, iron wire, pearls
2 1/2 x 2 1/2"

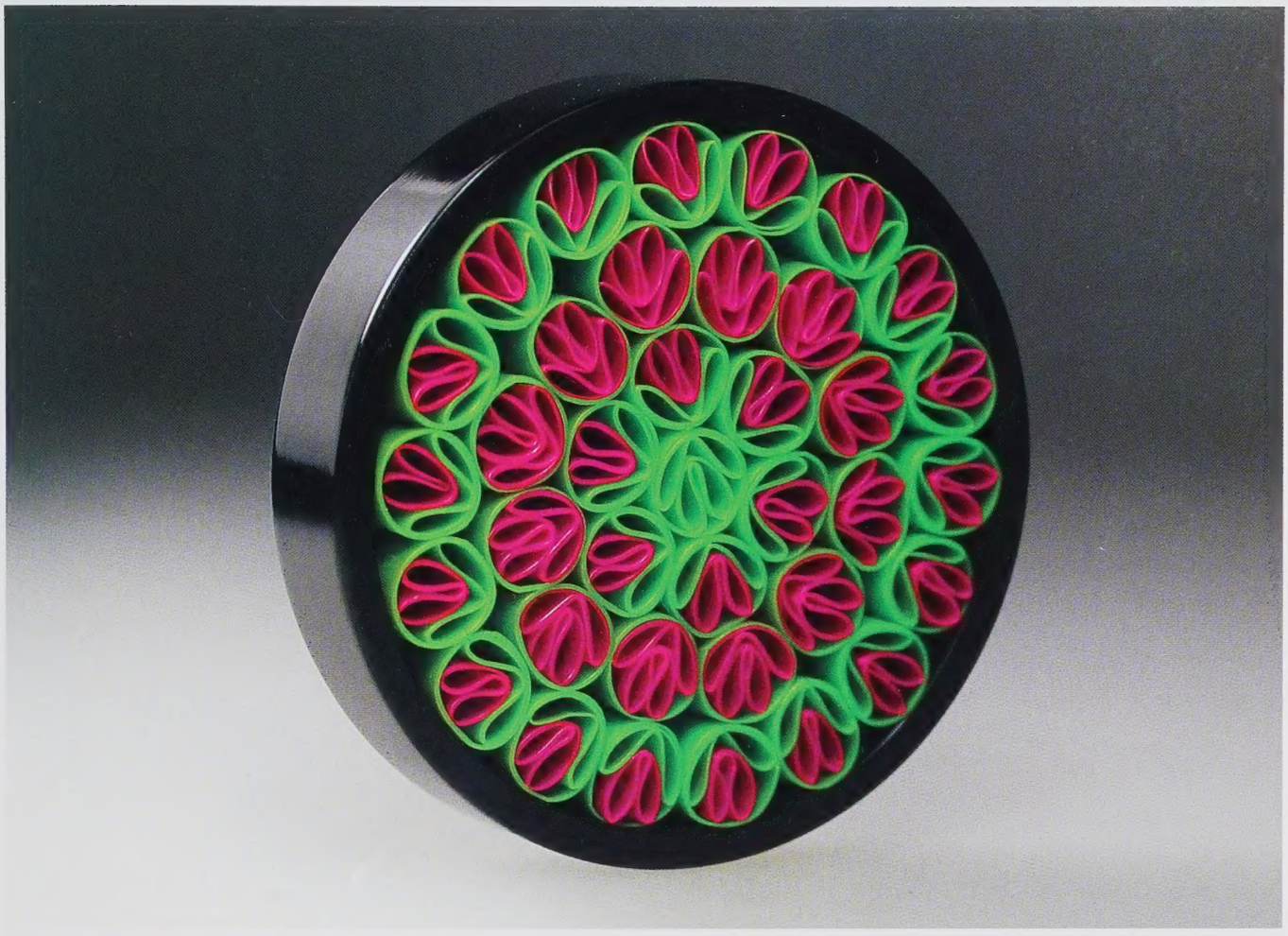

SEW MUCH BETTER
HERO
NEEDLES
0¢
Art No. 705
KEY
cut
glue
mountain fold
Directions for the Do It Yourself Ring- Stitch
1. Cut along dotted lines.
2. Carefully mountain fold along the dash-dot lines with the right side of the paper facing up. It may be easier to score the arched lines first (with a bone folder, or a ball point pen that has run out of ink, (or something equally suitable) and then to fold.
3. Bring together the two smaller ends of the stitch form. The folds in the middle of the piece will become more pronounced.
4. Wrap the side flaps around to connect with the other side of the form. Starting at the wider part of the form, glue flaps in place.
5. To close up the stitch form, glue one almond shape on top of the other almond shape.
6. Glue the almond shape end of the soon-to-be-ring-band to the almond shape on the stitch form.
7. Begin rolling the opposite end of the soon-to-be-ring-band around your ringer, keeping the "stitching" on the outside. Where the paper overlaps, glue in place. Continue to apply glue as you roll the paper onto itself, until it meets the stitch form.
8. When dry, place ring on finger.
9. Alternate versions of this ring could be made by piercing a design out of, or by putting something inside the stitch form before gluing it shut.
Adorn Yourself
soon-to-be-ring-band
stitch form
FREE Take One!
AdornEveryday.com

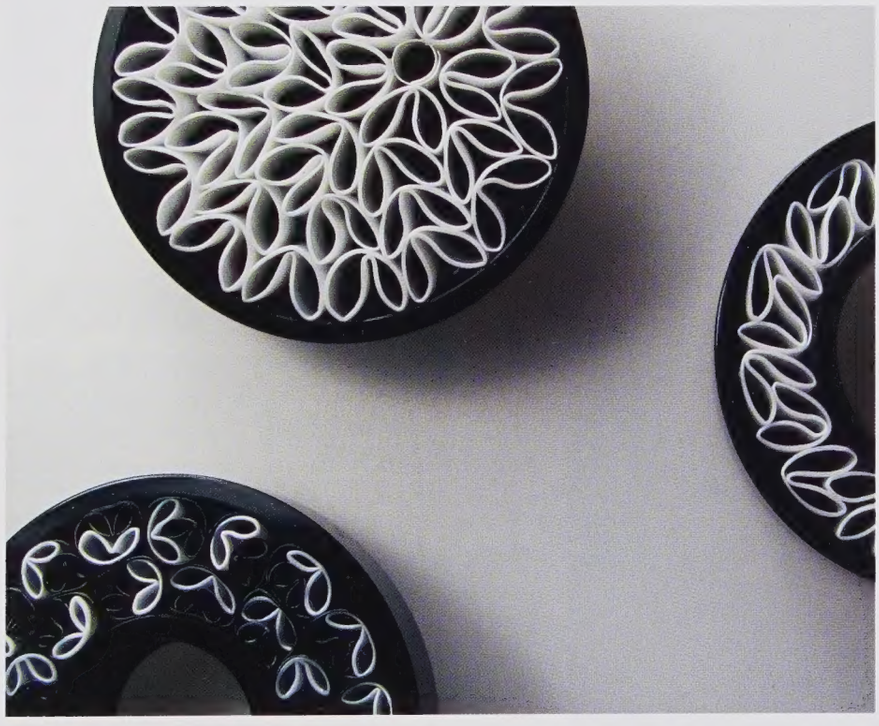
SARAH KATE BURGESS Interlochen, Michigan

Jewelry anticipates a collaboration between wearer and maker. The act of wearing enhances jewelry, and adornment is often a performance. Often the preciousness of an object has little to do with its market value. Issues of authorship and preciousness led me to make the "Do It Yourself Rings" series. I have designed the rings, and you, the viewer (soon also to be the maker and wearer), may construct the rings from paper (visit www.adorneveryday.com to download this and other patterns from the series).

left
Do It Yourself – Stitch, 2005
laser print on vellum
8 1/2 x 11"

below
Stitch, 2005
vellum
4 1/2 x 1 1/4 x 3/4"





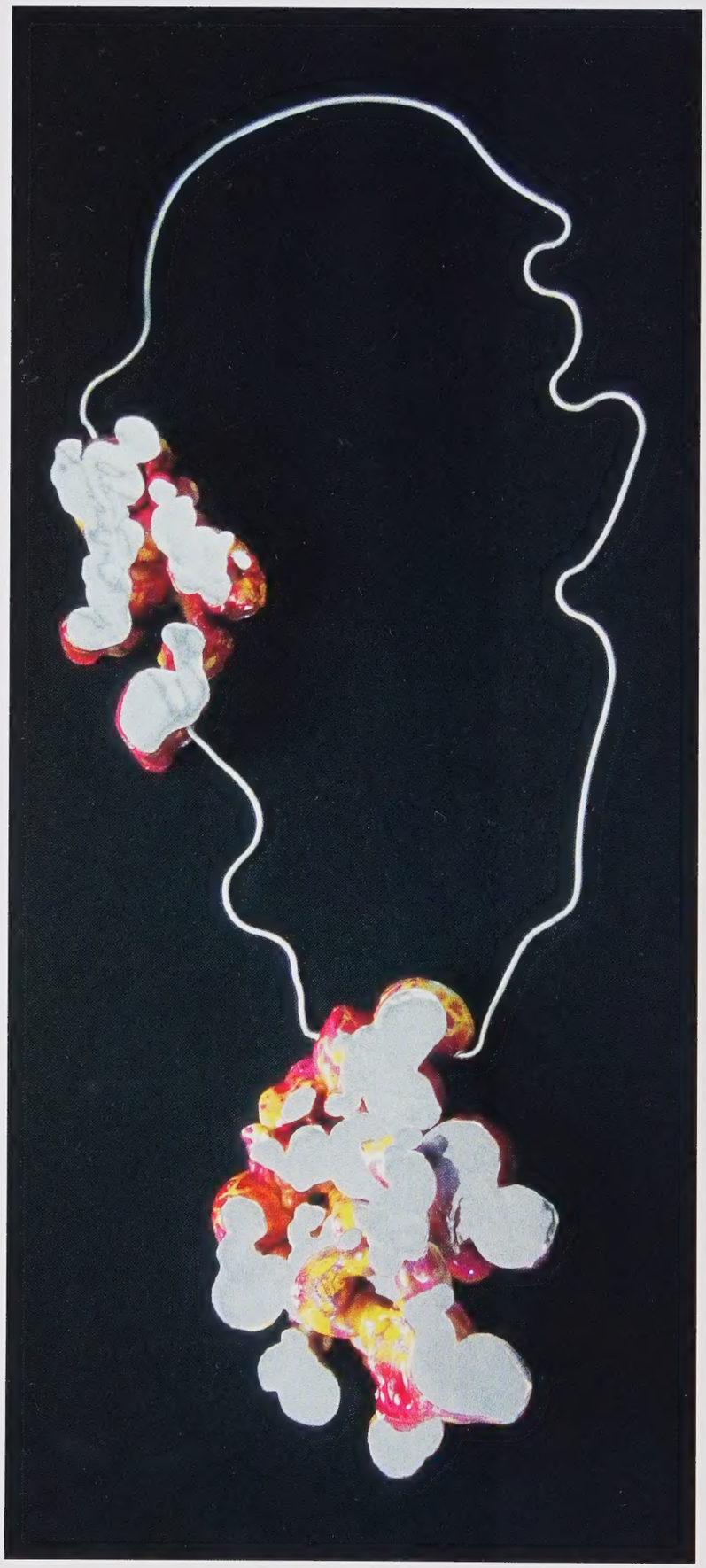
BURCU BUYUKUNAL Istanbul, Turkey

The story of "burcu" collection began the day I saw colorful straw bundles in one of the backstreet shops of Istanbul's Grand Bazaar. It took several trials before it came to life/existence. Beginning to play with straws turned into a creation of orderly, arranged patterns that also have illusory effects.

I believe in coincidences that are carved out through the exploration of materials. The habit of collecting, searching, and intense hands-on experimentation with new materials has been both an inspiration and motivation for my design work.

above
Brooch, 2005
Plexiglass, straws, stainless steel, silver
1 1/2 x 1 1/2 x 1/4"

left
Brooches (detail), 2005
Plexiglass, straws, stainless steel, silver
1 1/2 x 1 1/2 x 1/4"



TZU-JU CHEN Bloomfield Hills, Michigan

The creative process takes place in two parts of the body for a jeweler. Imagination roars in the mind; ideas materialize into physical forms in the hands. This process connects the mystery of the mind with tangible objects: jewelry. Returning to the body when the pieces are worn is the pivotal moment when this experience becomes a creative continuum.

Utilizing foam to create form, gravity becomes an intrinsic part of achieving the weightlessness and volume of these body adornments. When cross-sectioned and reassembled, the pieces reveal an inner structural relationship that is organic space. The reflecting surface mirrors the underside, creates texture, and provides a visual access.

above
Untitled (bracelet), 2005
foam, spray paint
19 x 6 x 3"
Photo: Thomas Reynolds

left
Untitled (necklace), 2005
foam, reflecting tape, paint, sterling silver
2 x 6 x 23"

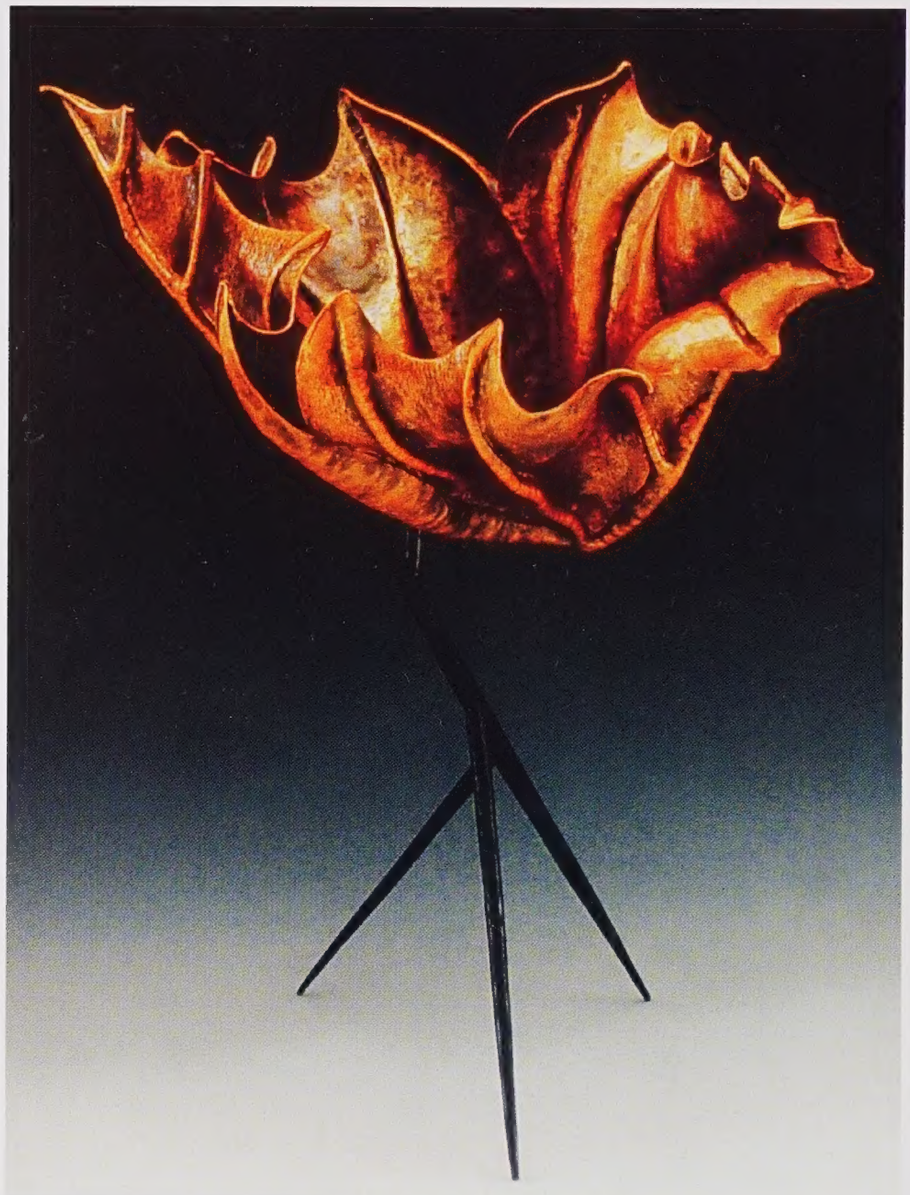
above
Armor Cuff, 2004
silver
7 x 4 x 4"
Photo: Randy Brooke

left
Chainmail Halter Top, 2004
silver
22 x 15 x 6"
Photo: Randy Brooke

LYNN CHRISTIANSEN San Francisco, California

The gentle curve of the neck allows for an elegant drape of silver. The movement of an armband on the wrist creates a hypnotic sound. No longer simply ornamentation, when combined on the human body, a living sculpture is created. This sculpture altered my life. Hammering and shaping metal, knitting fine wire...the physical involvement in creating wearable sculpture is intoxicating.

My Norse heritage resonates in elements of my work. The Viking ships' sweeping hulls; images of forests, ice, and snow; and aspects of armor and weaponry are interpreted in silver to evoke a sense of power, protection, and beauty. I delight in the moment when the metal and I begin to understand one another and the work comes alive.



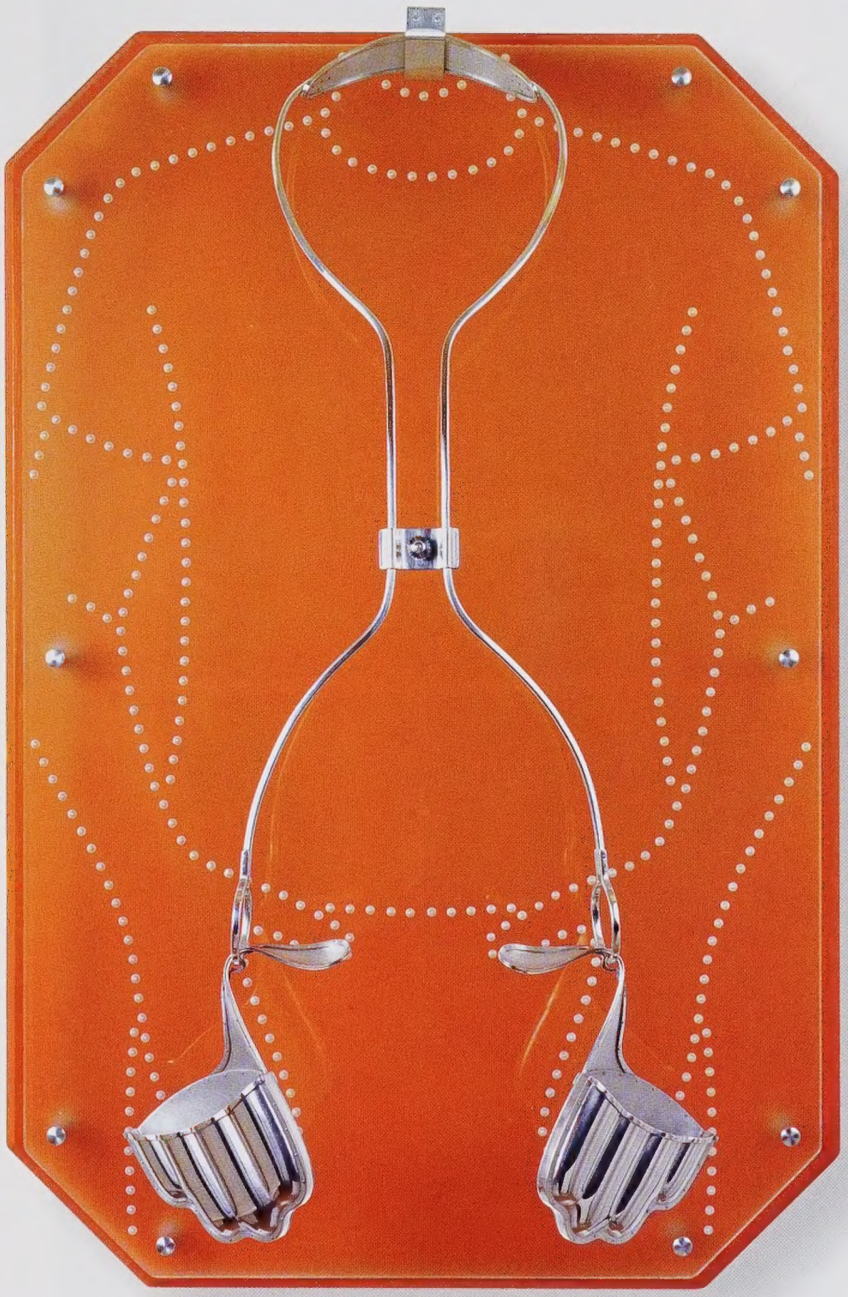
DANIELLE CRISSMAN

Toledo, Ohio

Growing up with a big yard and garden, along with camping, made me aware of the growth cycle and its details. I find a correlation between the growth cycle and the process of angle raising. Both require nurturing, time, and patience, and have a similar rhythm. The form and surface of the pieces are developed throughout the entire hammering process. The type and direction of the hammer marks left behind act as an evolutionary history from the flat sheet to the organic form. The patina accentuates the curves, proportions, and textures. When working metal I try to make it appear soft and spontaneous. This work is not about trying to recreate plants or natural objects but to give impressions of beauty, movement, and emotion.

left
Perched, 2005
copper
15 x 11 1/4 x 8"
Photo: Wired Images/Ericka Crissman

below
Perched (detail), 2005
Photo: Wired Images/Ericka Crissman



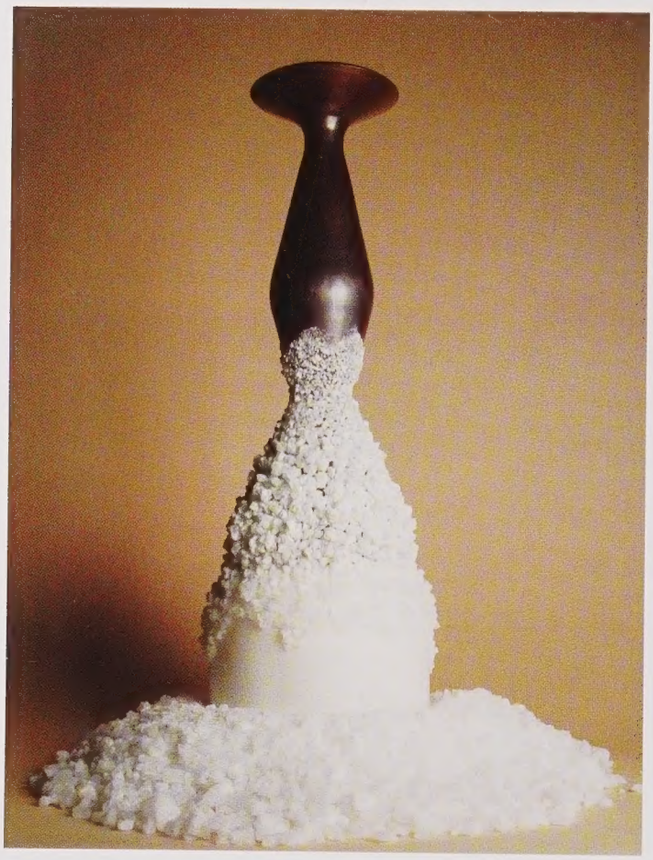
JENNIFER CRUPI

Oceanport, New Jersey

My current body of work addresses the ways we communicate with each other visually, through body language. For example, *Unguarded Gestures 1* and *2* consists of prosthetic-like neckpieces that encourage the wearer to perform gradually more open or assertive gestures. Crafted of aluminum, the pieces speak of the less self-conscious, "lighter" emotions connected to these postures. When not worn, each necklace hangs on a frosted acrylic display that has on its surface the dotted outline of a person assuming the same posture. The warm tones of the frameless displays seek to evoke the character of the gestures. By viewing and interacting with the work, I seek to make us look at ourselves and ponder the underlying reasons for our seemingly casual gestures.

above
Unguarded Gestures #1 (shown worn), 2004
aluminum, painted wood, acrylic
28 x 18 x 12"
Photo: Anibal Pella

left
Unguarded Gestures #1, 2004
aluminum, painted wood, acrylic
28 x 18 x 12"
Photo: Anibal Pella



ERIN S. DAILY Brooklyn, New York

While creating this body of work I conducted experiments of growing salt crystals and evaporation methods, carving and casting salt, and watching the results of the interaction between salts and various metals. To emphasize the reactions occurring between the two materials, I utilized various forming and joining techniques in the transitional areas. The fact that each piece can be utilized differently speaks to the various ways metal and salt have helped to define, and continue to inform, both history and culture.

This work looks at the interaction between ideas and objects through the combination of salt and metal. These tool-based objects achieve a sense of continued transformation through the ongoing chemical reactions. Ultimately my goal was to create unified objects out of two opposing elements.

above
Funnel Grouping, 2004
copper, brass, enamel paint, salt
overall 4 x 18 x 18"

left
Salt Masher, 2004
copper, carved salt, evaporated salt crystals
12 x 4 1/4"

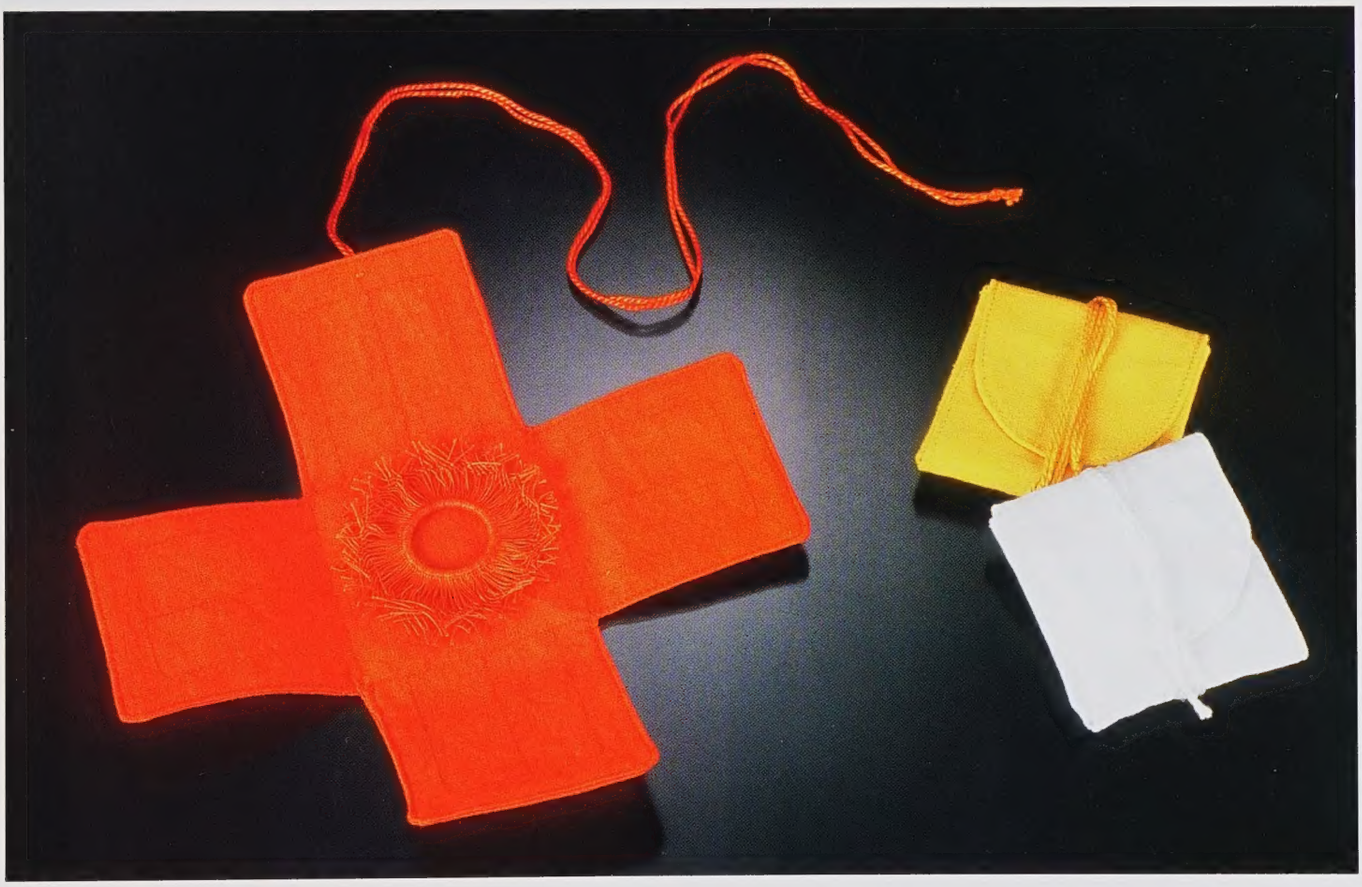
MEGAN DUNN Saco, Maine

Using repetitious and time-intensive processes such as hand-stitching, knotting, and weaving, the making of a piece becomes a meditation, a mantra, like the creation and contemplation of a mandala. Through creation a ritualistic prayer is performed, resulting in an object filled with sacred beauty.

The materials used support themes explored in my work. Natural materials such as fibers, paper, and plant materials speak to the delicacy and temporality of nature and to its ephemeral preciousness. We hold dear and protect things that are fragile, we wish to treasure things that will not last forever, and appreciate their beauty more because of it. Beauty is precarious, and the cycle of time and nature reinforce this precariousness.

left
Golden Glow, (view #1), 2005
wax paper, thread, prismacolor
4 1/2 x 9 x 1"
Photo: Robert Diamante

below
Mandala Series, 2005
sterling, cotton, thread
5 7/8 x 5 7/8 x 1/16"
Photo: Robert Diamante

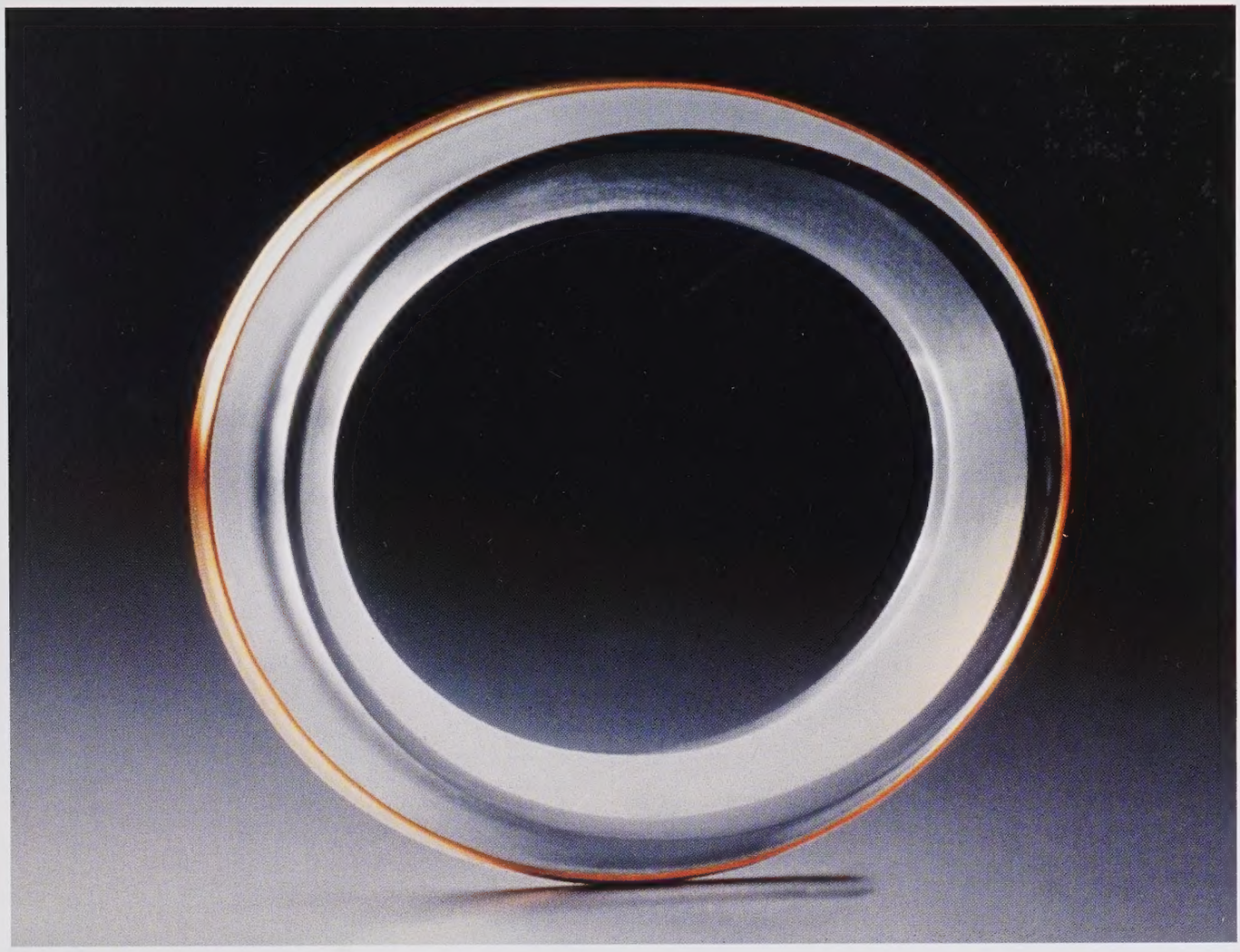


LAUREN FENSTERSTOCK Portland, Maine

Ornament has been perceived as both corrupt and sublime at different moments in history. My work uses ornament as a language to touch each of these terrains. Unlike other objects made with heirloom quality materials, these works are not static. They will continue to rot, change, and decompose. By deviating from the grand permanence with which ornament is generally associated, I hope to raise questions about the association of aesthetics with morality, of lasting with meaning.

right
What Happens #7 (after 3 weeks), 2005
red potato, rubies
1 x 1 1/2 x 1"
Photo: Robert Diamante

below
Traces, 2004
spider, rubies, marble
6 x 12 x 12"



DONALD FRIEDLICH Madison, Wisconsin

Blown glass has become the focus of my current jewelry. I'm drawn to the material's color and form range as well as its optical qualities. The transparent glass brooches are designed to change color with the clothing on which they are worn. I think of these pieces as "site adaptive." Other pieces maintain their own vibrant color.

I work with a glassblower to produce the initial shapes and then do extensive grinding of the glass to reach the final form. My ultimate challenge is to integrate glass working and goldsmithing in a complementary way in one cohesive and wearable design. In some pieces I drill the glass and employ a fibula-like mechanism I have developed, while in others the glass is simply bezel set.

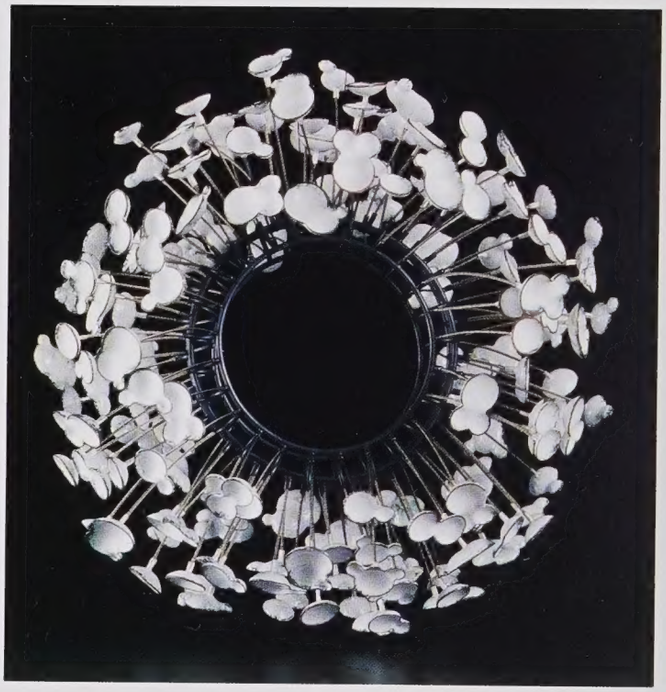
above
Translucence Series Brooch, 2004
blown glass, 22k gold, 18k gold
2 x 2 3/4 x 1/2"
Photo: James Beards

left
Translucence Series Brooch, 2004
blown glass, 22k gold, sterling silver, niobium
2 1/8 x 2 1/2 x 3/8"
Photo: James Beards

SUSIE GANCH Richmond, Virginia

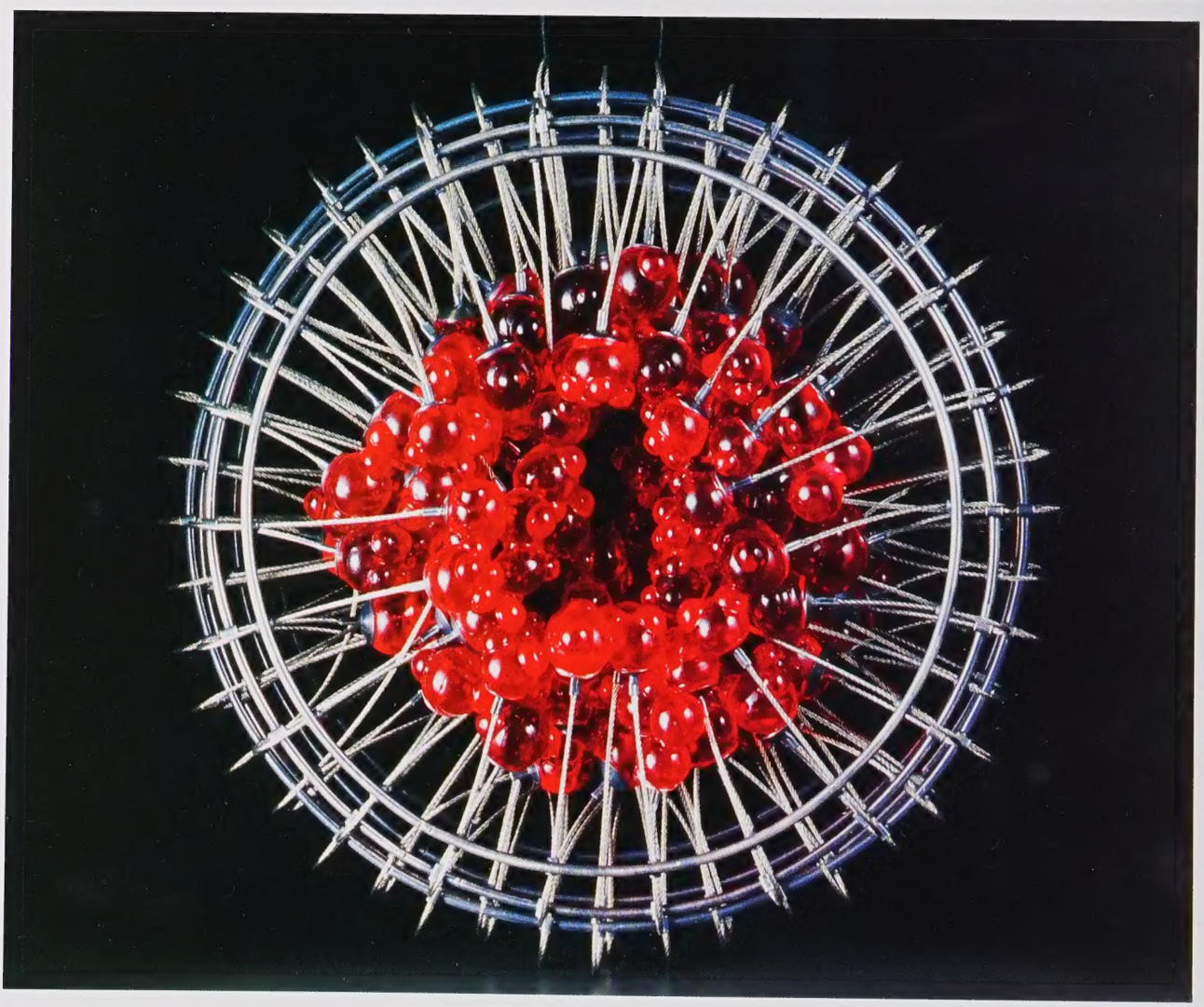
My current work explores permeability and interconnectedness. In particular, the question of objects and their energy, within and surrounding them: does an object end at its visual endpoint, or does it project infinitely into space?

With this series of work, I am extending the physical boundary of objects to include both an inner and outer spatial dynamic. By playing with material, design, and function, I seek to change our expectations of how jewelry both looks and feels when worn. As objects reaching into space, they are connected to everything around them: each piece, from its measured, rigid structure, radiates energy, beyond its ordered plane.



right
Untitled (bracelet), 2005
sterling silver, copper, stainless steel, enamel
7 x 7 x 3"

below
Untitled (bracelet), 2005
sterling silver, stainless steel, plastic



CATHERINE GILBERTSON

Madison, Wisconsin

The universal nature of ornament allows it to take any shape or form. It can be an active or passive element within a concept, effect a transition by becoming an integral link between concepts, or it can have a specific function and serve as the structure itself. It has a fluidity that enables it to change styles, roles, directions or dimensions.

My current work examines the relationship of the body to adornment by allowing the domination of ornament. The encircling nature of these chased and répousséd forms, in combination with their dimensions, forces an interaction between the adornment and that which is adorned.

above
Akanthos, 2006
fine silver
8 x 10 x 9"
Photo: Tom McInvaille

left
Akanthos (detail), 2006
Photo: Tom McInvaille

WENDY HACKER-MOSS Venice, California

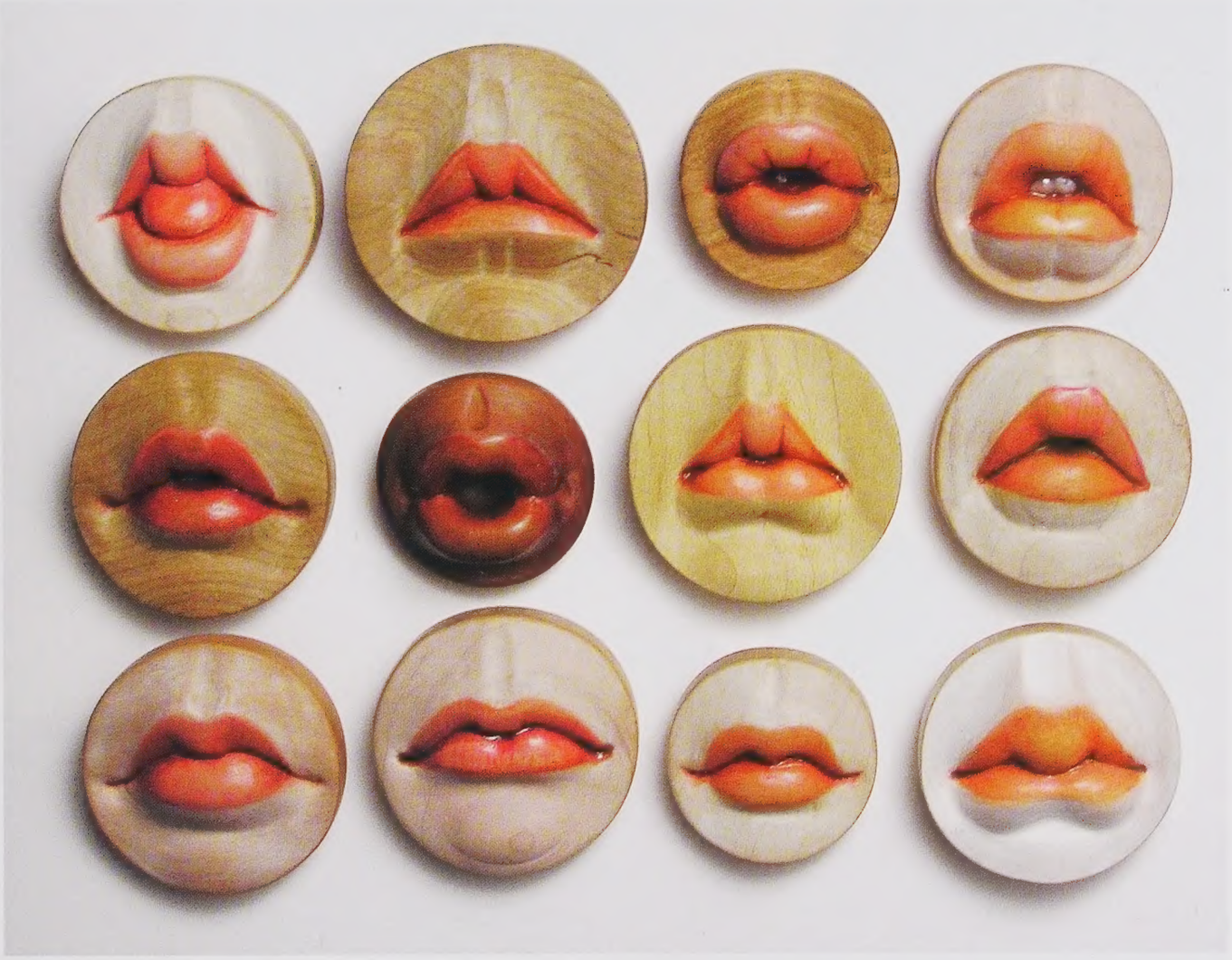
As the daughter of a survivor, I have inherited the legacy of the Holocaust and the responsibility to report its history to future generations. As an artist, I create this work to honor my father, the only one of his family to have survived.

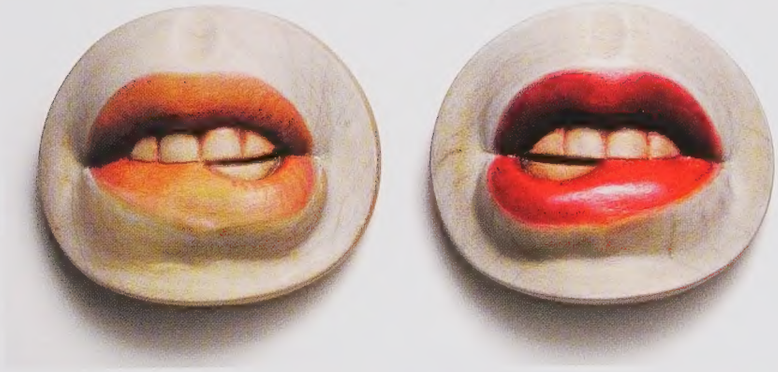
The materials are metaphorical for both the fragility and strength of human life. Folded origami-style, each bud is made from a fine weave of steel mesh that mimics the look of silk. Though delicate in appearance, the flowers become sturdy and resilient once formed.

In the process, each flower is tended carefully. The process is meditative and prayer-like in nature. It is a form of documenting each life that was lost and memorializing the ephemeral in a sturdy form.

above
Memory Markers II (bracelet), 2004
stainless steel mesh, sterling silver, fresh water pearls
1 x 2 1/2 x 6"
Photo: Skip Bolen

right
A Few Golden Blooms (bracelet/cuff), 2005
stainless steel mesh, sterling silver, 24k vermeil, sapphire, carnelian, citrine
2 x 6"
Photo: Skip Bolen





top
The Dozen Rosebuds (brooches), 2005
maple, pear, cherry, mountain mahogany, gouache, lacquer, wax, magnets, nickel
largest: 1 1/2 x 1 1/2 x 1/4"

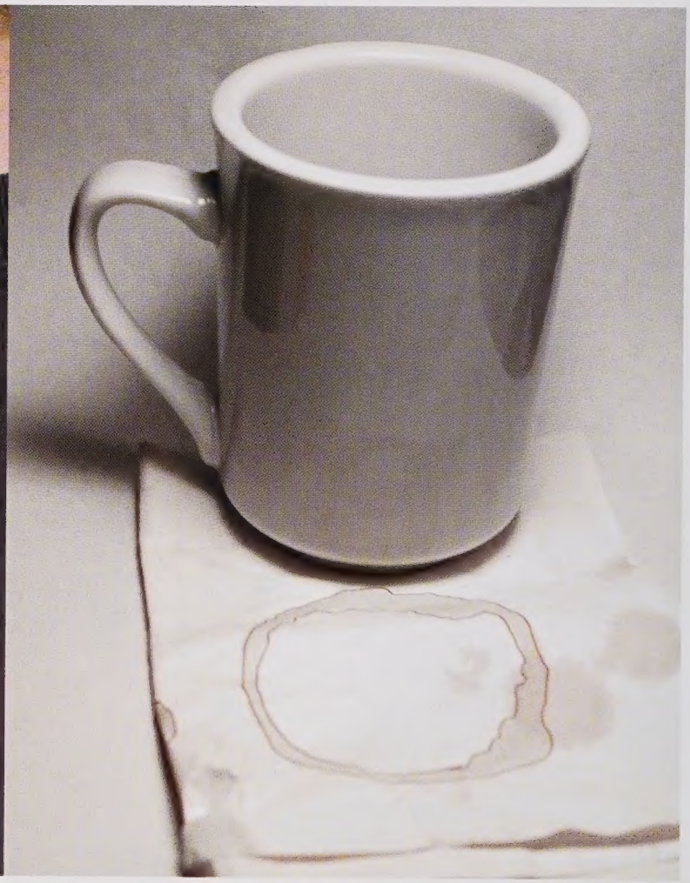
above
Ambivalence (brooch pair), 2005
maple, gouache, wax, nickel, magnet
2 x 2 x 1/2"

JULIA HARRISON Seattle, Washington

I look for the stories hinted at by human bodies: a child's pout, a furrowed brow, a flash of cleavage, a clenched fist, a fading bruise. Our bodies express and illustrate our desires, needs, and concerns. We are our own ornament; my work draws attention to this relationship.

Most of my pieces are hand-carved from hardwoods or fruitwoods, such as maple and cherry. I find wood to be convincingly fleshy and a pleasure to wear. It is smooth and slightly warm, and, like our bodies, can be bruised or marred by experience.

My most apparent influences are probably cameos, eighteenth-century miniatures, and Victorian sentimental jewelry, but there are also generous dashes of saints' relics, wax medical models, gruesome war trophies, Noh theatre, and *Nip/Tuck*.



ARTHUR DAVID HASH Richmond, Virginia

These pieces address formal issues in jewelry design, inherent value of everyday jewelry and the obsession of owning and collecting. The material used in this work evokes emotion through the combination of shape and concept, returning elegance and beauty to contemporary body adornment.

above
Brooch from Coffee Stain, 2005
copper, paint
3 x 3 x 1/16"

left
Bracelet, 2005
cast polyurethane
7 x 3 x 2"

AMY HASKINS Baldwinsville, New York

Firm belief in the utility of the beautiful.

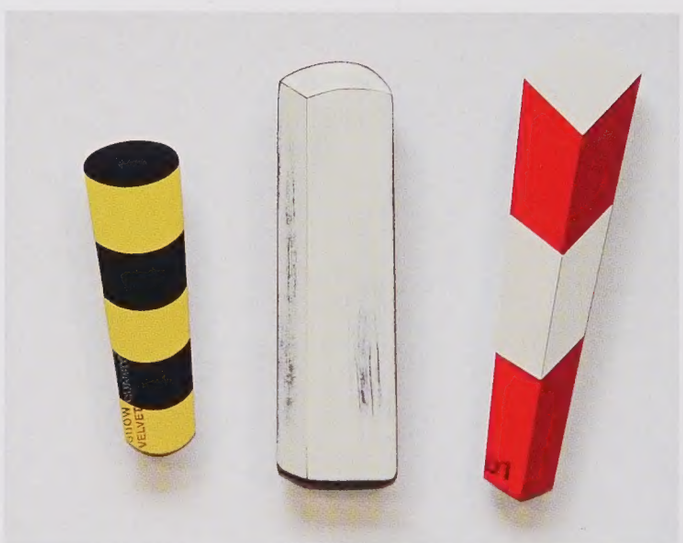
Using decorative ornamental language in order to dismantle/apply/create meaning.

Making ornament the subject by isolating it from its traditional role as embellishment.

Drawing as object.

left
Victoria, 2005
powder-coated steel
24 x18 x 4"

below
Wallpaper #2, 2005
cast iron



top
Advance 2 (neckpiece), 2006
laminate, acrylic, sterling silver, steel
diameter 15 3/4"
Photo: Trevor Phillips

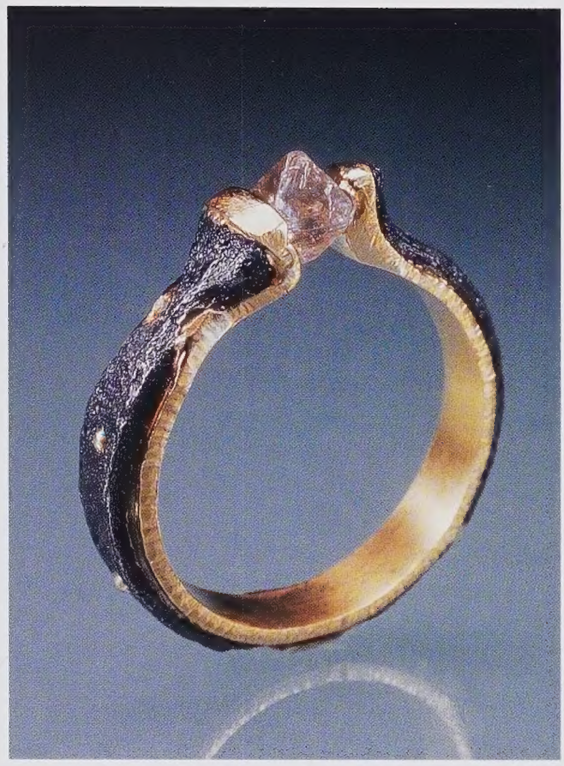
above
Post Combo (brooches), 2005
laminate, acrylic, steel
3 1/2 x 3/4 x 1/4"
Photo: Argonaut Design

LINDA HUGHES Melbourne, Australia

To interpret my observations of suburban motifs and iconography into jewelry I use laminate and steel representing twentieth-century manufacturing materials—the stuff that cities and suburban kitchens are made of.

My "posts" are prompted by the mushroom-like clusters of roadside markers, which warn of treacherous arcs of bitumen or announce the street theatre of school crossings. These posts are designed to scream their presence and yet they are rendered invisible by their simple familiarity.

When brought into a jewelry context, however, this interplay recasts the symbolism. Bizarre theatre is acted out when impersonal objects are placed on the body. The body becomes a surreal landscape, where wearables mark out the boundaries.

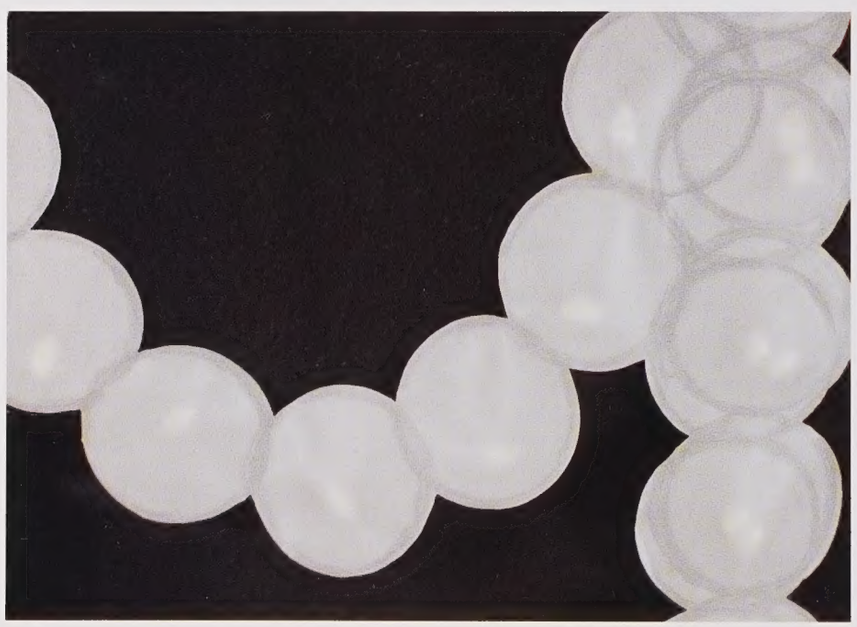


ROB JACKSON Athens, Georgia

This body of work explores the use of found steel fragments transformed into precious elements. Common utilitarian objects of our culture, used and discarded, are weathered and surfaced by the elements over time. Chosen for their elegance of form and tactile surfaces, pieces of rusted steel are taken out of their original context and used in conjunction with small amounts of gold and semi-precious stones. In a reversal of traditional roles, the gold often becomes subservient to the steel, raising questions about the perceived values of preciousness. As the gold is confined to roles of joinery and findings, the discarded steel, with its former utilitarian function obsolete, is now viewed for its aesthetic integrity of form and surface.

left
Diamond Solitaire, 2004
wrought iron nail, 22k gold, 1k uncut diamond
1 x 1 x 3/8"

below
Pointed Necklace, 2004
iron, steel, 18k and 22k gold, ruby, uncut diamonds



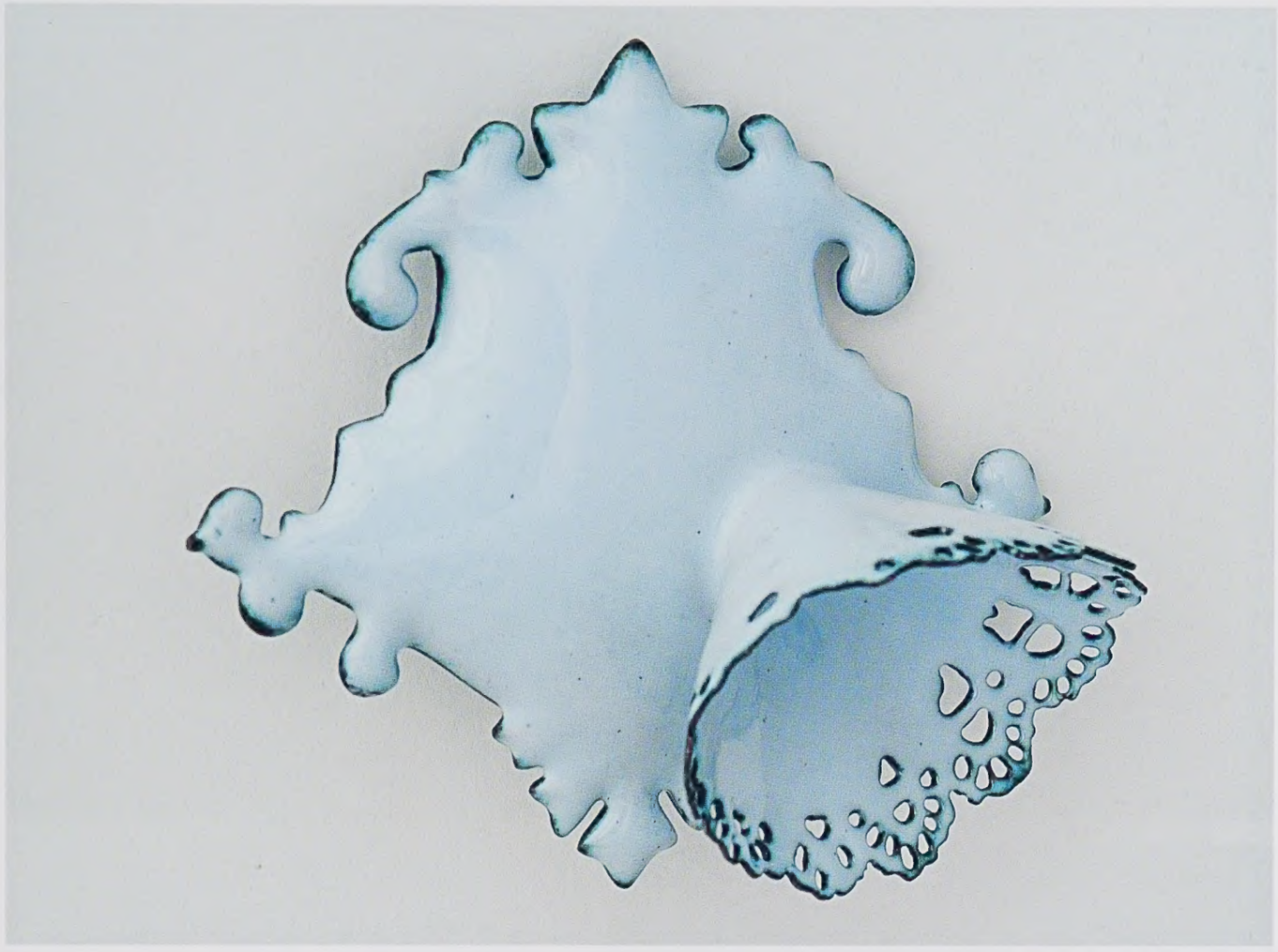
YEVGENIYA KAGANOVICH

Milwaukee, Wisconsin

A pearl is a scar, an imperfection that has been glorified, elevated to a status of preciousness, and prescribed a high monetary value. For all of its cultural associations, prestige, and historical stature, it has meager beginnings as a mere irritation, an anomaly. "The Pearl Necklace Series" explores the cultural value of pearls by transforming small freshwater pearls into an iconic image of a large perfect pearl necklace. The imperfect pearls are encased between two layers of translucent latex. The glue line of the latex sheet forms the outline of the necklace. The resulting object is tentative and deflated; its flatness and graphic quality locate the work somewhere between image and object.

left
Pearl Necklace IV, 2005
fresh water pearls, latex
38 3/4 x 7 3/4 x 1/4"

below
Pearl Necklace IV (detail), 2005

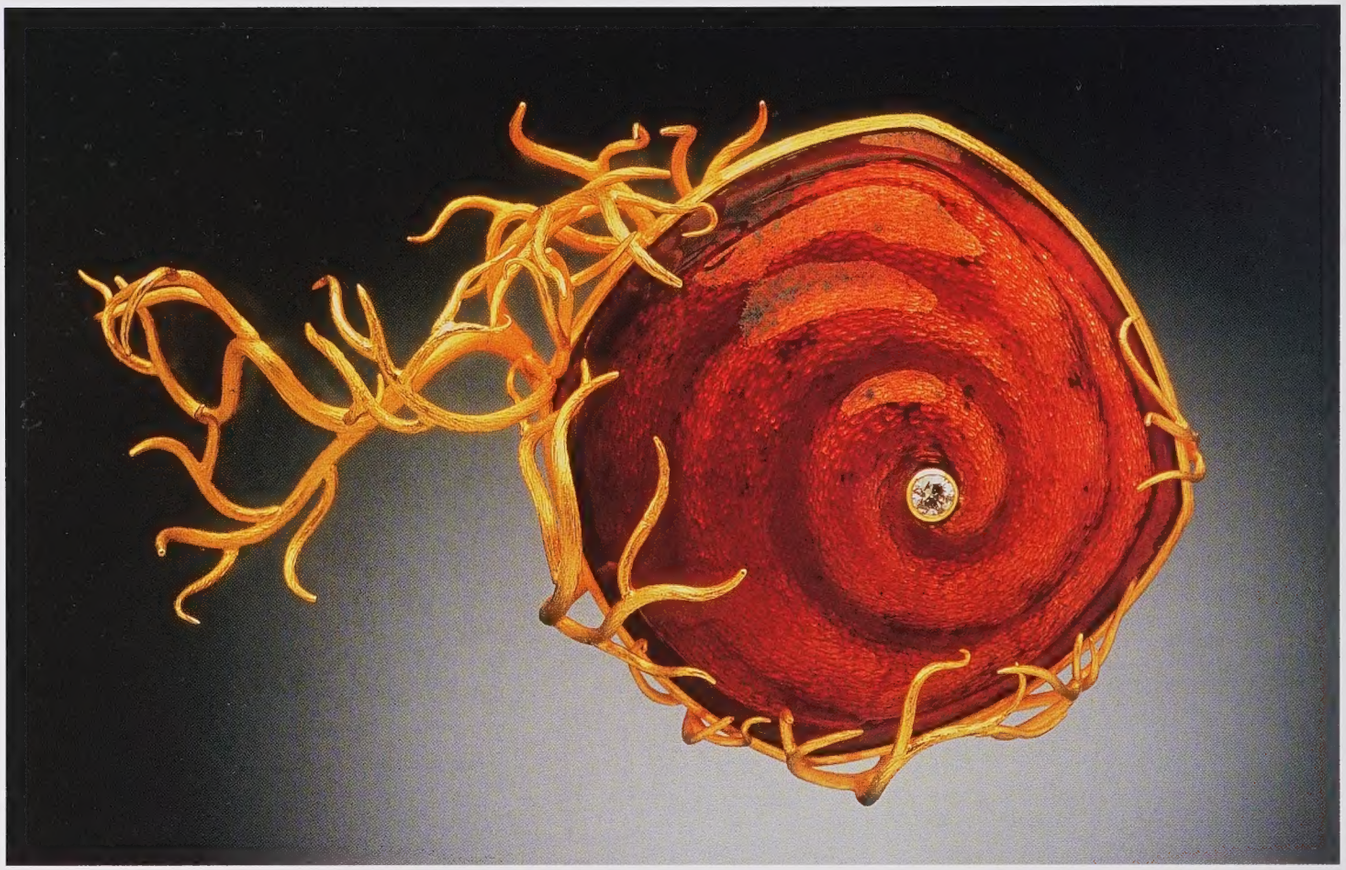


ANYA KIVARKIS Eugene, Oregon

My interest is in how jewelry operates as a signifier of cultural ideologies of luxury. While interested in ornamentation, I am suspicious of the longing surrounding luxury goods, as excessive embellishment has historically signified wealth and civility. My work reinterprets historical ornamentation derived from the Victorian Era through mutation and deformation. Formal, rigid pattern is juxtaposed with awkward, obstructive protruding forms. Detailed ornamentation is dissolved in modern hygienic white color. The immediate frontal viewing characteristic of image culture is subverted, as vision of the most highly ornamented part of a brooch is deprived when worn. Merging disparate components renders distorted, fragmented, or surreal jewelry objects. The resulting works are hybrid forms, an amalgamation of modern, historical, and contemporary, simultaneously present and absent, excessive and blank.

above
Brooch, 2005
copper, sterling silver, enamel
2 x 1 1/2 x 1 1/4"
Photo: Michael Bray

left
Brooch, 2005
copper, sterling silver, enamel
1 3/4 x 1 1/2 x 3/4"



TRICIA LACHOWIEC New Bedford, Massachusetts

My work examines the fundamental human need for nurturing love. It is an emotion marked by dichotomies such as birth and death, fragility and strength, protection and exposure. I use elements both botanical and corporeal as metaphors in my exploration to help make sense of our tenuous existence.

Roots, branches, veins, and nerve endings intertwine to convey thoughts of growth and sustenance. They also ensnare and smother. The slick and luscious surface of ruby enamel is an idealized interpretation of our body's interior and an expression of visceral emotion. By making comparisons between positive and negative, tangible and intangible, I hope to evoke the physical essence of an abstract human desire.

above
Inception (brooch), 2005
18k gold, sterling silver, copper, enamel, diamond, steel
2 3/4 x 1 5/8 x 3/4"
Photo: Dean Powell

left
Trying to Thrive, 2005
earrings, 14k, sterling silver
1 3/4 x 1 x 5/8"

AULI LAITINEN Hägersten, Sweden

I see jewelry as a way to explore how we present ourselves to one another. Often I question beauty and gender.

It all started with some old ties, so colorful and decorative that I had to collect more and more of them. The more I collected the more I saw the jewelry aspect of the tie. What would happen if I accentuated that? The fact that I sometimes let the male sex inspire the shapes and forms is a pleasant wish for a change from all the parts of the female body that meet our eye in public space. The title of the series is simply saying that the tie has left the closet, showing itself as the jewelry it is.

above
Out of the Closet 2 (brooch), 2004
3 1/2 x 2 x 1 1/2"
silk, oxidized silver
Photo: Magnus Odevik

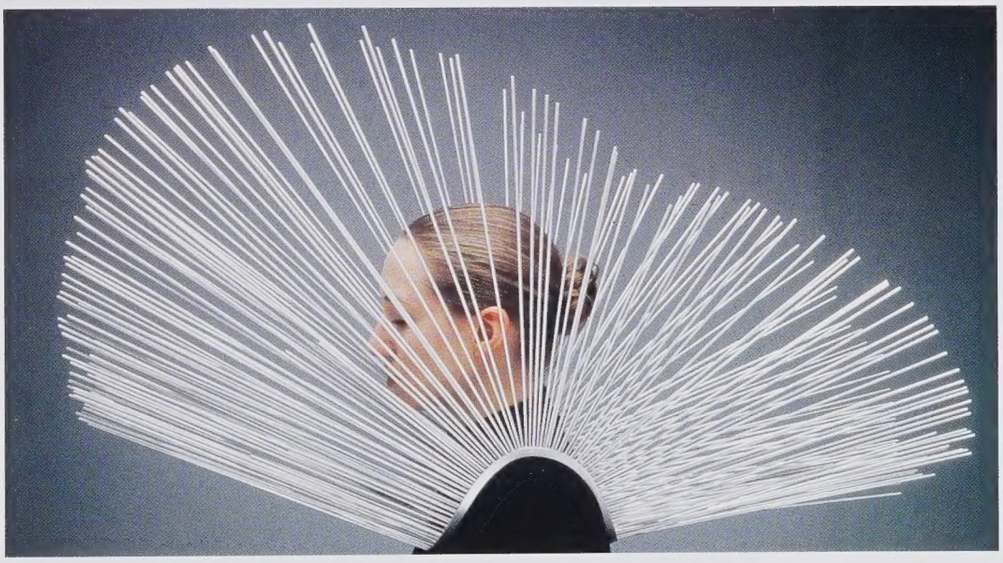
left
Out of the Closet 1 (brooch), 2004
silk, silver
4 x 2 3/8 x 1 1/2"
Photo: Magnus Odevik

ANNA LORICH Providence, Rhode Island

When tragedy or near-tragedy strikes, you realize just how important family is. My recent work investigates relationships within the family, along with ideas of ancestry and tradition. Knowing relatively little about my own ancestry, I have been combining what I do know, using my actual family with the imaginary. Ever since I can remember I have had fun with imagining who I could be and who my ancestors could have been.

above
Ruth (brooch), 2005
plastic, sterling silver, ink, steel, photograph
2 1/2 x 3 1/2 x 1/4"

left
Mothers Pearls (brooch), 2005
18k gold, 24k gold, plastic, ink, steel, photograph, resin
3 x 2 x 1/4"

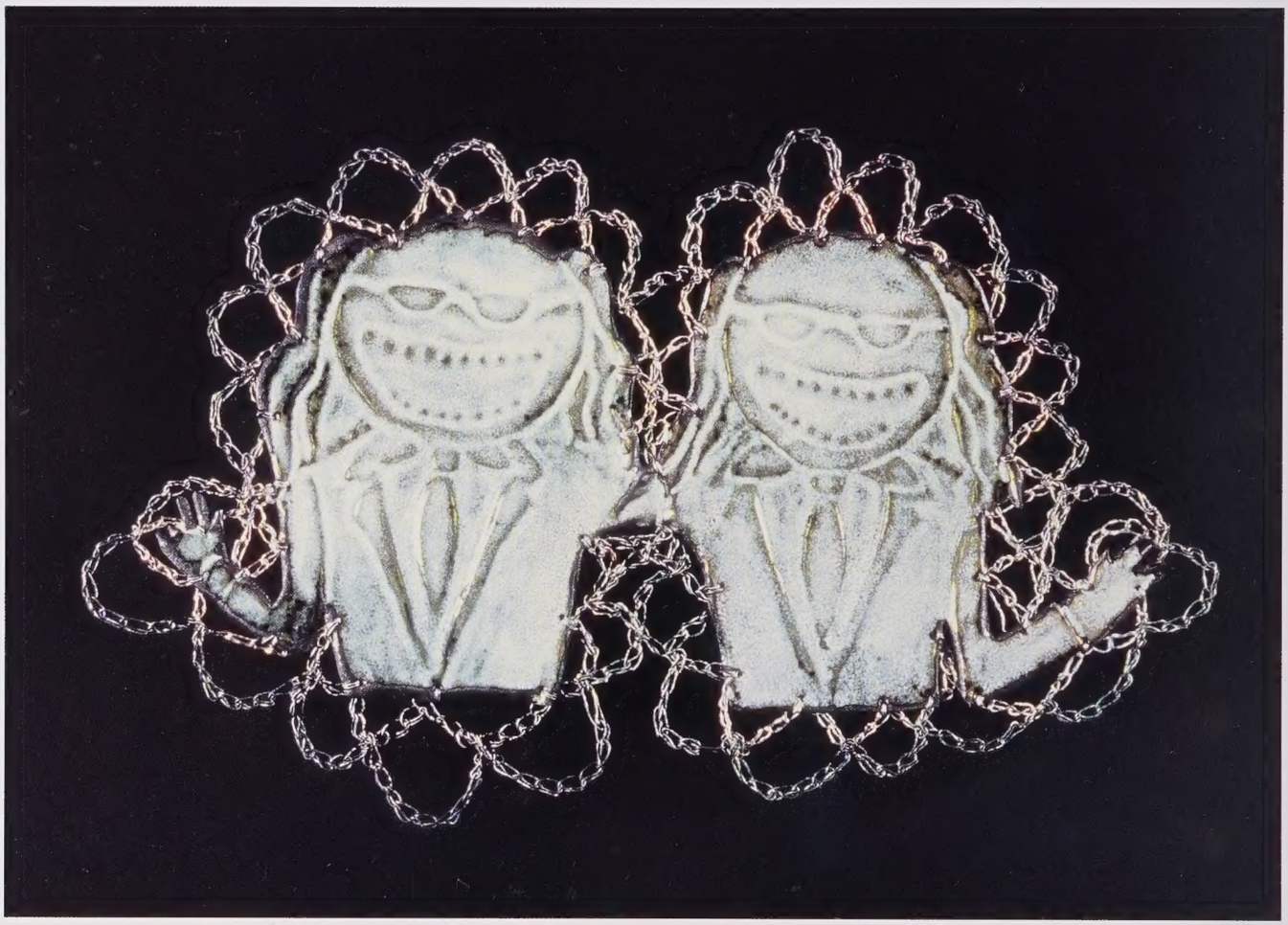


above
Ruff, 2004
copper, prismacolor
14 x 20 x 24"
Photo: Michael Cavanaugh & Kevin Montague

left
Rebato
aluminum
14 x 38 x 24"
Photo: Michael Cavanaugh & Kevin Montague

JESSE MATHES Chicago, Illinois

Although the majority of the men I have encountered throughout my life have been respectful, I have also met several who have been physically and verbally aggressive. Finding this behavior to be an irritation for many women, I began to imagine ways a woman could establish personal boundaries. Inspired by the prodigious gowns worn by Queen Elizabeth I of England, this series, "Territorial Defense," blends the psychology of large-scale adornment with my own need for personal safety. It addresses the feelings of frustration and anger generated by gender power struggles as well as the violation, insecurity, and fear caused by disrespectful interactions.

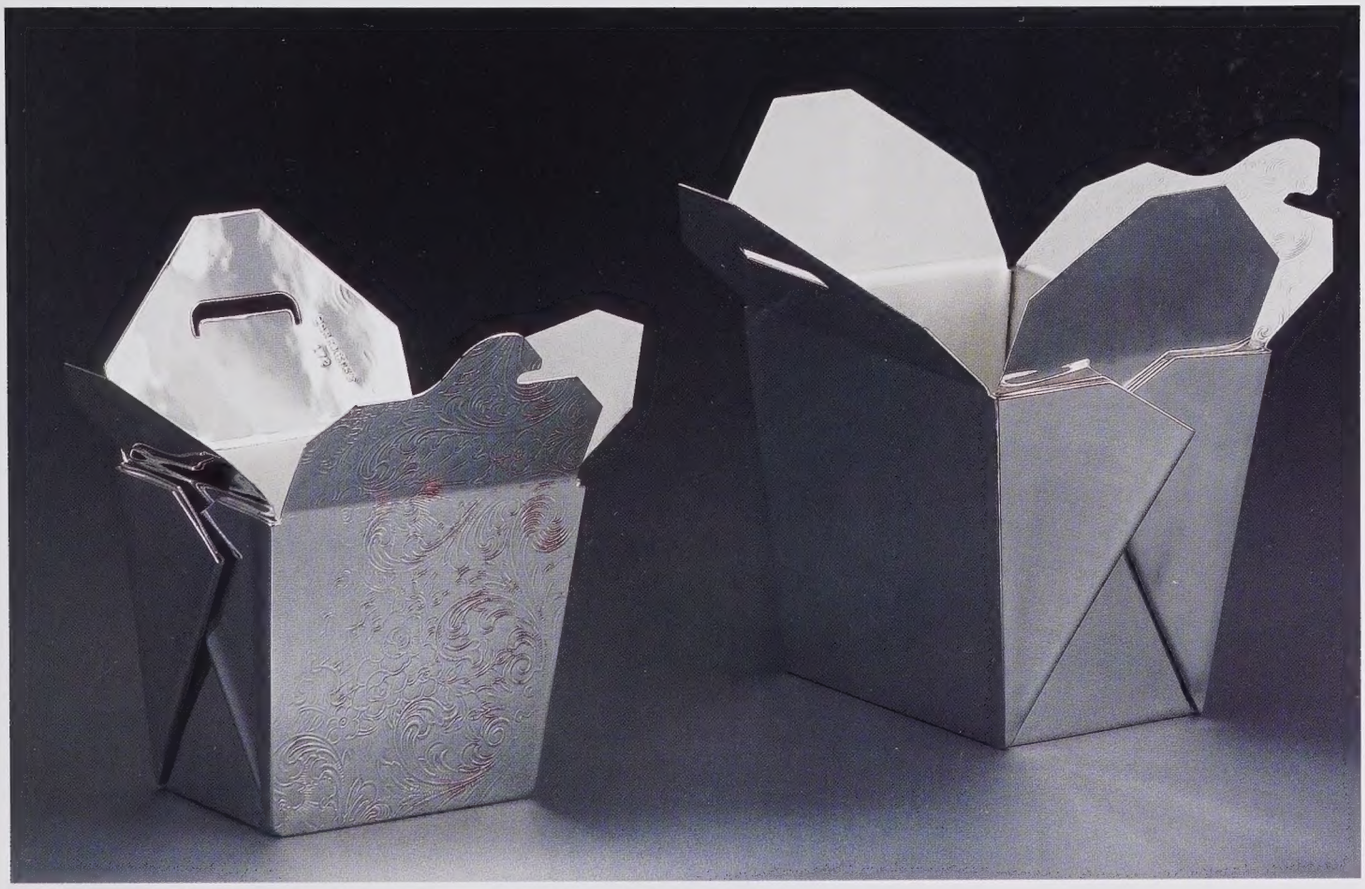


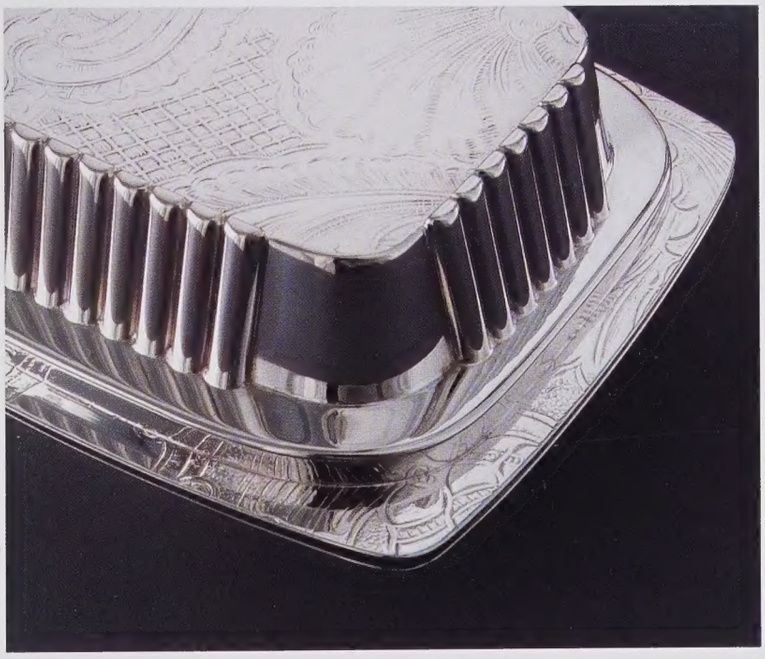
ELISE McWILLIAMS Oxford, Ohio

I use twins in my work to show how we are all similar, cut from the same cloth, and as a structured metaphor for the closest of relationships. My work has always been figurative and humorous, coming from my perspective as a Greek-American woman, focusing on relationships and their quirks. The twins in my work are often portrayed as television and movie characters and icons, as a sort of wish fulfillment. As children, we idolize these icons, and attempt to attain their characteristics and attributes. These archetypes then fuel our desires and drives as adults, on a subconscious level, and I make light of it.

above
Reloaded, 2004
enamel on copper, crocheted silver
6 x 9 x 1/4"
Photo: Jeff Sabo

right
Smoky Scarves, 2004
enamel on copper, crocheted silver
6 x 9 x 1/4"
Photo: Jeff Sabo





SUSAN MYERS Philadelphia, Pennsylvania

"Disposable" is a statement about our modern way of life, what we consume and how we consume it— literally and figuratively the choices we make.

The "Disposable" series includes several constructed objects modeled after different styles of "takeout" food containers. Each object in this series is hand fabricated using sheet metal and then plated in sterling silver. The patterned surface of the objects is reclaimed from "found" silver-plated serving trays stamped with decorative motifs.

Consumable and expendable commodities have a powerful identity as global indicators, symbolizing how we choose to nourish and sustain ourselves and the world. They are a metaphor for a decision-making process in which we are often willing to trade quality, aesthetics, and integrity for practicality, cost, and convenience.

above
Disposable: Chinese Takeout (medium & large), 2003-2005
silver-plated copper and brass, found material
largest: 6 x 7 1/2 x 6 1/2"
Photo: Jack Ramsdale

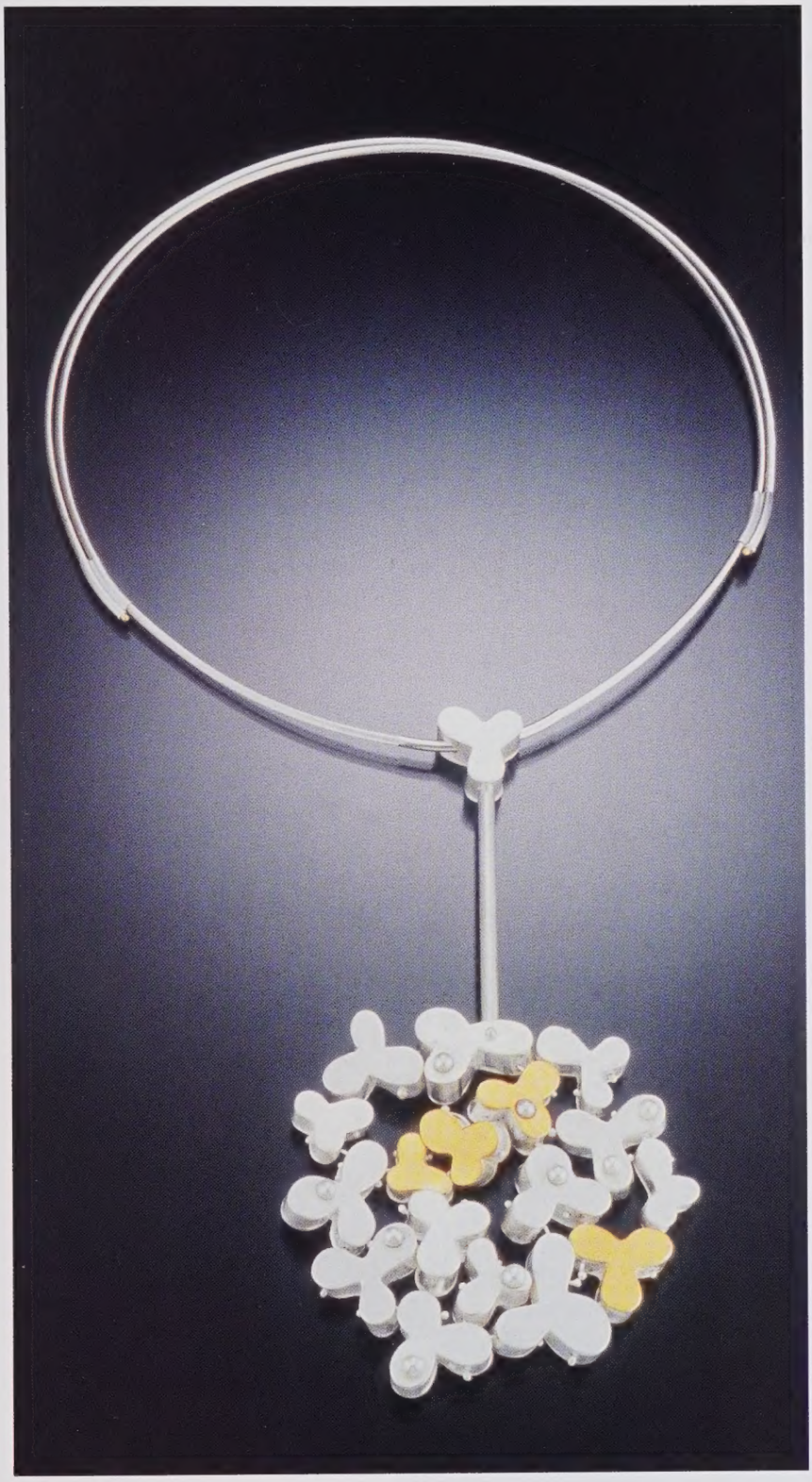
left
Disposable: Plastic Takeout (detail), 2005
silver-plated bronze and brass, found material
2 x 6 x 5"
Photo: Jack Ramsdale

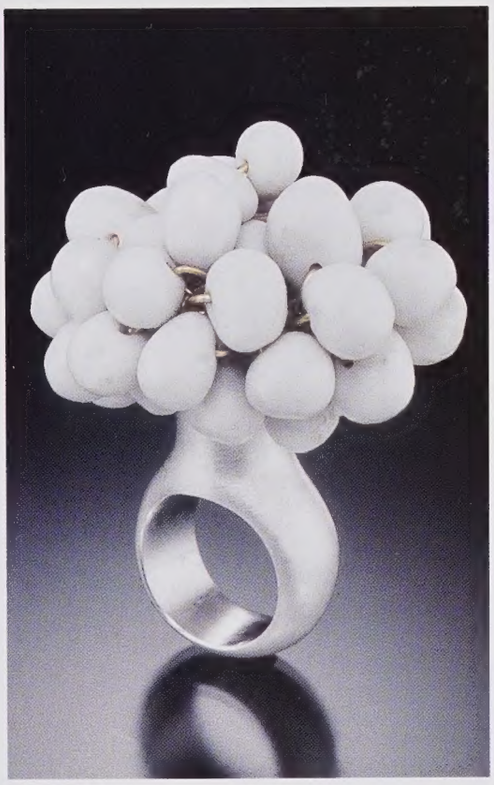
NATALYA PINCHUK Nacogdoches, Texas

My jewelry points away from the hairless, hygienic bodies and toward visceral versions of it. Hair keeps us warm but it is itchy; we all have it but we shave or coiffure it. Whole industries exist dedicated to controlling, beautifying, and removing hair—this being emblematic of a larger social need to hide and regulate our biological reality. Hairless bodies recall prepubescent bodies; hairy bodies are sexual bodies. Wool, the outgrowth of a living body, communicates animalism and sexual drives. My jewelry accentuates the animal parts of our character that fashion and consumerism mask: our hair, our pores, and our genitalia. While our culture hides the body and its sexual drives, I expose it through the socially acceptable form of adornment.

right
Naughty, 2005
felted wool
49 x 11 x 5"
Photo: Tirzah Rose

below
A Handy Set of Balls, 2005
felted wool
34 x 10 x 6"
Photo: Tirzah Rose





CYNTHIA ROHRER

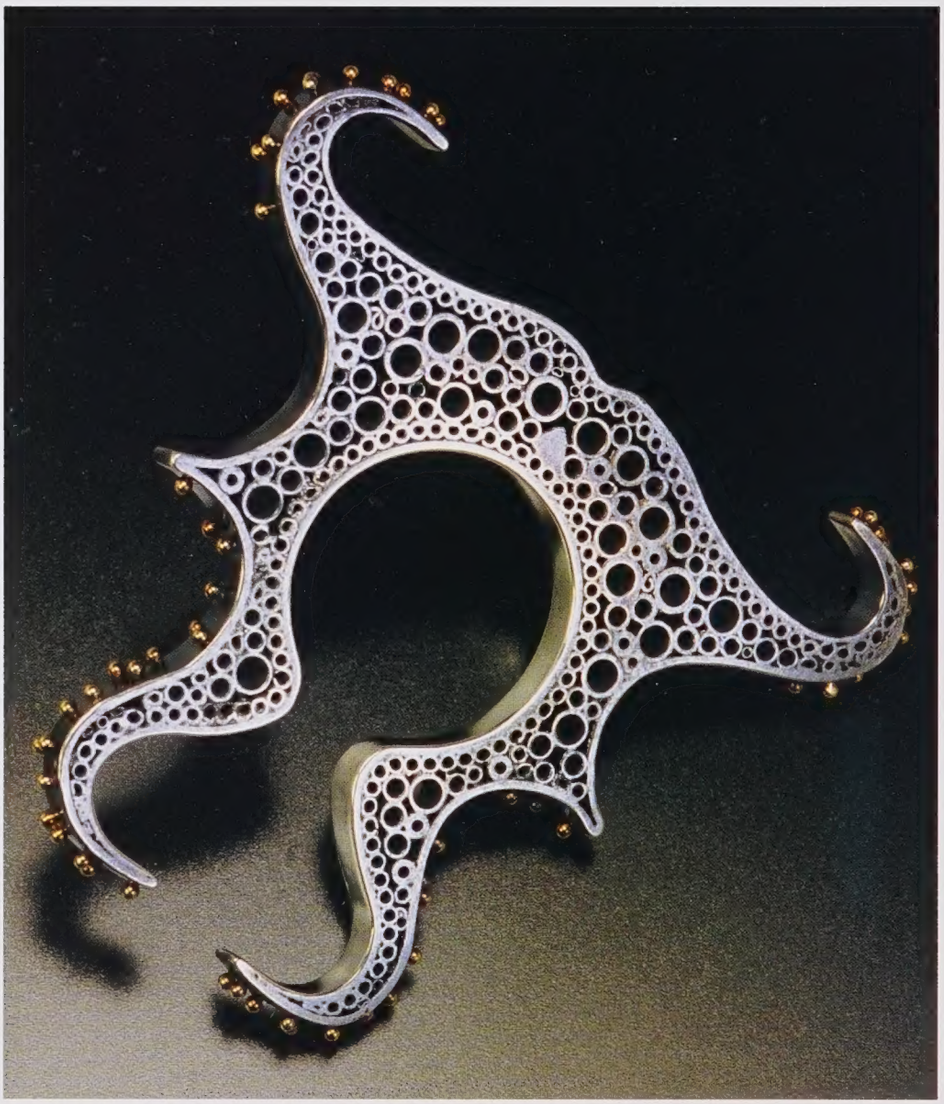
San Francisco, California

In these pieces, small groupings of simple shapes develop into more complex decorative patterns. They rely on connective structures to form a loose but deliberate single image from the multiple elements.

While my individual forms have volume and curves, I maintain a certain flat, graphic, or cartoonish essence that is lighthearted. My work serves to adorn, perhaps not subtly but with refinement.

above
Porcelain Ring, 2005
sterling, 18k gold, porcelain
3 x 1 1/2 x 1 1/2"
Photo: Hap Sakwa

left
Cluster Necklace, 2005
fine silver, kum-boo, sterling, pearls
16 x 10 x 1"
Photo: Hap Sakwa



VINA RUST Seattle, Washington

Revelation of the interior has become increasingly of interest to me, partly because surprising inner spaces are such a frequent occurrence in fabrication, but also because curiosity has always led me to look beneath the surface of things. My recent work was inspired by botanical illustrations and photomicrographs, allowing me to explore the idea of exposing internal structures with devices such as the cross-section or selective staining of cells, and at the same time pay tribute to imagery that left me awestruck as a child (I can be painfully nostalgic).

My influences vary from Rackham illustrations to "ethnic" jewelry, but tend to share a common thread: acute awareness of natural forms, and of the tension between beauty and menace so often found in nature's defenses.

left
Ring #2: Stamen Series, 2004
sterling silver, 22k gold, liver of sulfur patina
2 1/4 x 2 x 1/8"
Photo: Douglas Yaple

below
Marram Study: Stained Cell Series, 2005
sterling silver, 14k gold, liver of sulfur patina
2 1/2 x 2 1/4 x 1/4"

SONDRA SHERMAN

Dorchester, Massachusetts

The series of pendants "Seven Types of Ambiguity" borrows its title from William Empson's 1930 book of literary analysis. Empson defines ambiguity as "any verbal nuance, however slight, which gives room for alternative reactions to the same piece of language."

Extrapolating from Empson's reflections on verbal structures in poetry with nuances in forms and processes of jewelry, I've created pendants inspired by ambiguities I perceive in life. There is an intentional mixture of agile skillfulness, contrasted with the gestural marks of process and a raw materiality. I'm interested in the metaphor that contrast creates in forms chosen for their beauty and potential signification in the context of jewelry.

above
Gem Black Daisy Drop (pendant), 2005
sterling silver, 18k gold, yellow cubic zirconia
3 3/4 x 1 x 1"
Photo: Marty Doyle

left
White Wing Planished Drop, (pendant), 2005
sterling silver, 18k gold, yellow cubic zirconia
4 x 2 x 5/8"
Photo: Marty Doyle

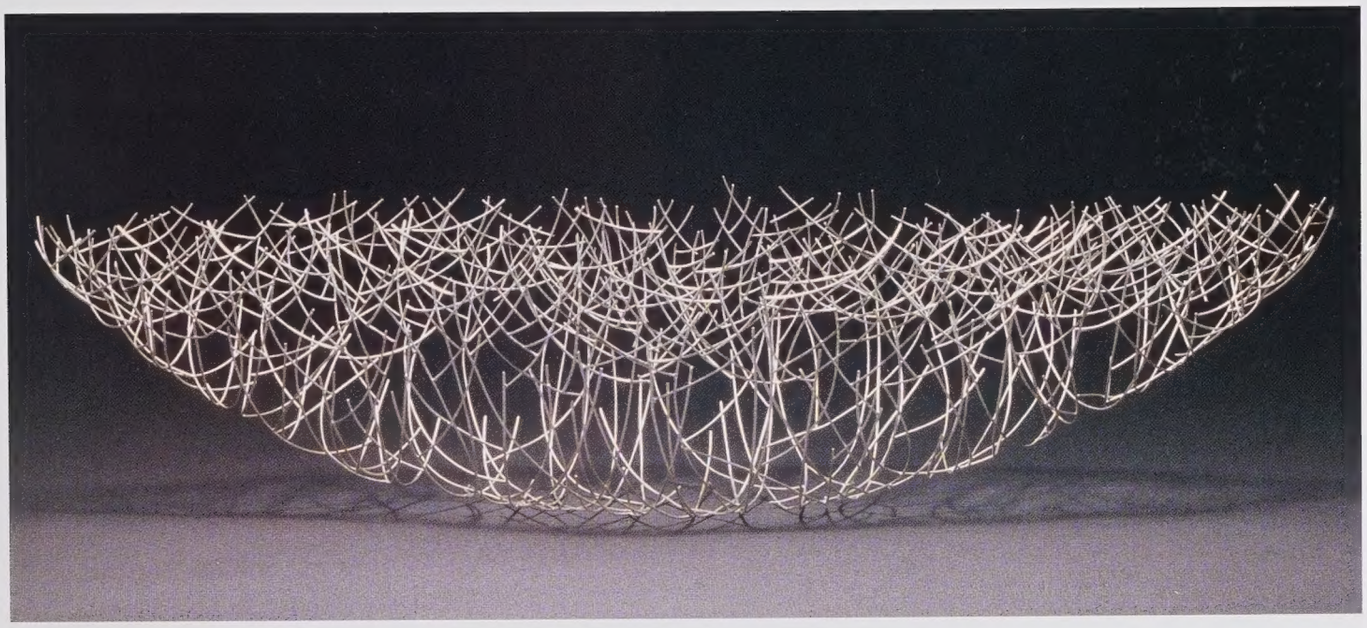
ANIKA SMULOVITZ Boise, Idaho

Men's white Oxford shirts have a long tradition of being the staple of a strong, socially acceptable, upper-class male uniform. The only function of the collars on these button-down shirts is to adorn and frame the face, akin to a woman's necklace.

The neckpieces in the *White Collar* series manipulate this socially charged form of adornment/clothing. They explore the gray area between textiles and jewelry while pushing notions of what is socially acceptable versus what is taboo. The series is also a formal exercise toying with sexuality. Why is it that when removed from the shirt, white collars are considered sexy, bringing to mind Playboy bunny necklaces? Do these collars give power to the Playboy bunnies or claim them as male property?

above
White Collar 7, 2004
altered men's white shirt collar
2 x 4 1/2 x 4 1/2"
Photo: Tom McInvaille

right
White Collar 10, 2004
altered men's white shirt collar
11 x 11 x 8"
Photo: Tom McInvaille



KYE-YEON SON Nova Scotia, Canada

As a metalsmith, I have a great empathy for those nuances and intrinsic characteristics inherent in metal. I realized that wire embodies most of the physical characteristics of metal.

Wire form also represents one of the basic visual elements, the line. Line creates movement through direction, space, volume, and texture in my vessels. Marriage of tensile strength of wire and expressive quality of line allows me to capture the essence of movement from nature and abstract ideas.

Also, different metals in wire form provide their own challenges and limitations. Those lead me to exploration and discovery of innovative methods in the process of working.

My sensibility of a certain aesthetic of fragility, lightness, and grace is realized in vessels made of fine wire.

above
Vessel 2/05, 2005
sterling silver
4 3/4 x 18 1/8 x 5 1/8"

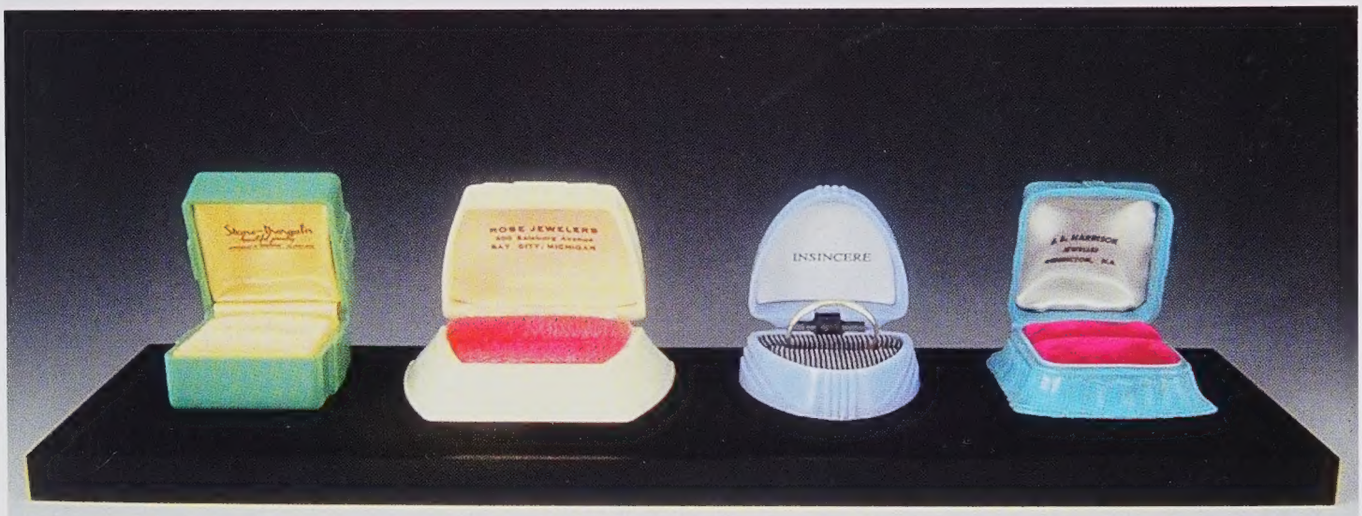
left
Vessel 3/05, 2005
sterling silver
18 1/2 x 5 1/8 x 5 1/8"

JESSICA STARKEL Lincoln, Nebraska

Jewelry, conventionally, is steeped in beauty and desire. I'm interested in the juxtaposition of jewelry as both beautiful and ugly. I want the viewer's desire to investigate a piece to override their apprehension of that same piece. In particular, I've looked at what's enticing and repelling about human skin as part of an attempt to engage the viewer in a seduction and subversion of jewelry.

above
Opera Bracelet, 2005
silicone rubber, cubic zirconium
4 x 3 1/4 x 3 1/4"

left
Trumpet Plant Bracelet, 2005
silicone rubber, aquamarine
3 x 2 3/4 x 2 3/4"



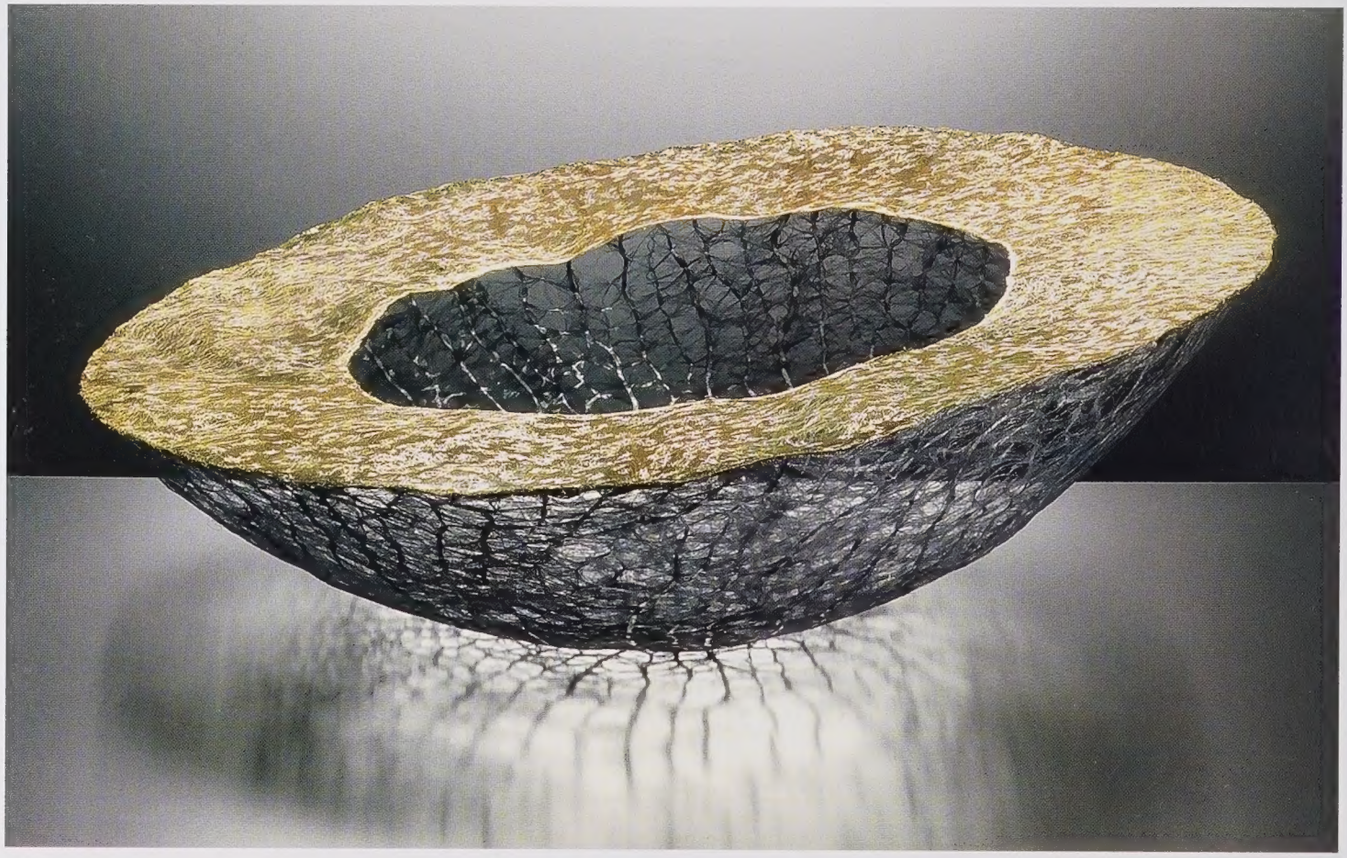
BILLIE JEAN THEIDE Champaign, Illinois

The series of work is derived from my long time passion, perhaps obsession, for collecting and recording, an interest in hybridization, and an awakening interest in commenting on history.

Insincere and *With this ring...* are objects in the "Secondhand Realities" series. *Insincere* consists of three "as found" vintage ring boxes, one modified vintage ring box, and one low karat recycled gold wedding band. *With this ring...* consists of 32 vintage ring boxes of which 11 have been modified.

above
Insincere from "Secondhand Realities" series, 2005
vintage ring boxes, 10k gold wedding band, silk-screened fabric, wood
3 1/4 x 12 x 4"

left
Elastometric (Bright) (brooch), 2005
nickel, rubber, pom poms, silk
4 x 3 x 3/4"



HENRIETTE & MARTIN TOMASI

Munich, Germany

We understand our work as linear definitions of space. Like drawings in space the sculptural creations contain the intention to make an artistic message.

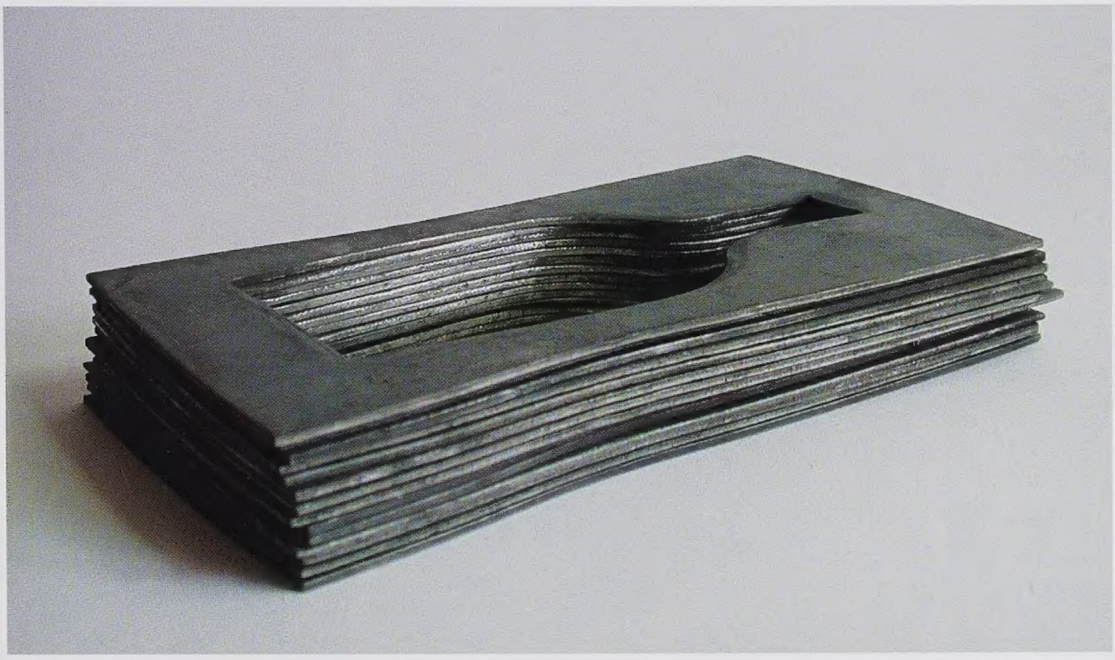
They enclose an empty space—reduced to an absolute minimum. Formed with a "thread" that reduces metal to one of its smallest units, "the line." The line seems to rise out of the surface, overlaps, intersects, concentrates, and tapers.

The lines become structures, drawings, sculptures, vessels, installations within the space.

Their incompleteness and openness for correspondence is provocative for the viewer. Irritating and disconcerting the viewer, the sculptural creations invite him to explore and "grasp" with his eyes, senses, and hands in order to understand. They urge him to break with traditional conventions, to expand them.

above
Untitled (vessel), 2004
stainless steel, fine silver, fine gold
15 3/4 x 31 1/2"
Photo: lu.men

left
Untitled (vessel), 2004
sterling silver, oxidized
7 7/8 x 10 1/4"

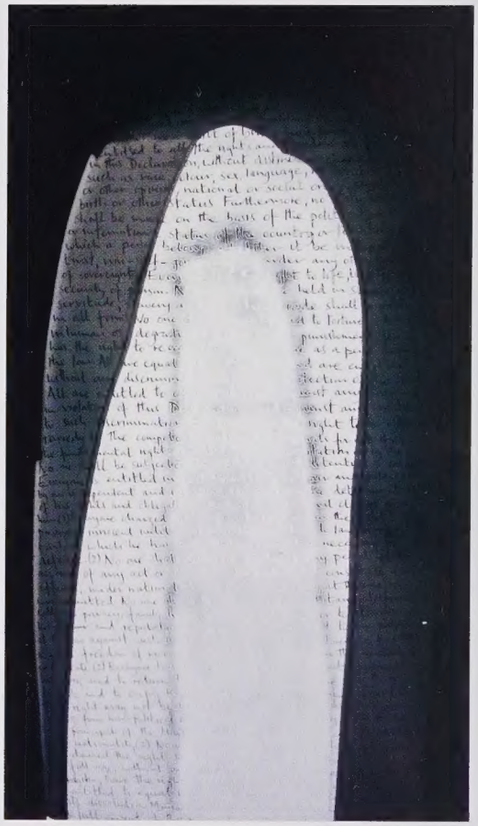


YUNG-LING TSENG Taichung, Taiwan

We are living in a post-industrial society, with no clear manifesto for aesthetic ideas or philosophical theories. A new language format and view of the world criticizes the foundation of Modernism. It is questionable, uncertain, destructive, multivariate, and eclectic. It is either self-centered or society-centered. I execute my research of the theories with a creative process, contemplating contemporary cultural phenomena and how they translate to the arts and crafts. Through the application of images in the execution of my work, transcendent visual forms convey my criticism and concern to cultural phenomena and the surrounding environment.

above
Biopsy from "Clone Container" series, 2005
pewter
1 1/2 x 4 x 7 7/8"

left
Abruption (vessel) from "Clone Container" series, 2005
pewter
15 x 7 x 6 cm / 15 x 6 x 6cm



above
Marker (installation) from "Universal Declaration of Human Rights" series, 2005
drawn and painted enamel on pre-enameled industrial steel
28 x 20 x 1/2"

left
Markers of Conflict (installation) from "Universal Declaration of Human Rights" series, 2005
drawn and painted enamel on pre-enameled industrial steel and decals
60 x 96 x 1/2"

ELIZABETH TURRELL Bristol, England

My work is inspired by memorials and markers that celebrate the lives of ordinary citizens caught up in the extraordinary circumstances of conflicts of way. 1999 was the 50th anniversary of the Universal Declaration of Human Rights. I began to add fragments of this text to my work. As a child of the Second World War generation I have memories and artifacts from the First and Second World Wars. What do I do with these inherited memories? There is a danger of complacency, because I was not damaged does not mean I am untouched. In light of contemporary conflicts, I am compelled to make markers and memorials, both to remember individuals and to mark conflicts. Maybe, in today's world, I am making talismans.

above
Green Linen Brooch (Folded), 2004
linen, sterling, cotton floss, starch
3 x 2 1/4 x 1 1/8"
Photo: Dean Powell

left
White Stitch Pincushion (brooch), 2004
(rear view)
linen, sterling, cotton floss, pearl, starch
2 3/4 x 2 3/8 x 7/8"
Photo: Dean Powell

ALEXIA VARGAS

New Bedford, Massachusetts

Working in both metal and fabric, I find that each material reflects its own inherent qualities. To me, fabric speaks of the home and of tradition. It may show signs of disrepair and neglect, or of meticulous and thoughtful mending. Metal shares many of these qualities with fabric; its delicate qualities are evidenced in the tarnished surface and dented edge. Scratches on the metal surface recount years of use. These are the things I find moving. These fragments of handkerchiefs, aprons, and table napkins are heavily starched, pressed, folded, and hand-stitched into the metal support structure. By using found fragments, the original physical presence of the garment is shed. Its imprint is echoed within the creases and folds.

DONNA VEVERKA

Boston, Massachusetts

In this series of architectural jewelry I convey a sense of monumental scale by thickness, weight, and proportion—even at an intimate size. The shift from an "architectural" scale to a "jewelry" scale reverses the relationship between architecture and the body. What was once a building—towering over and enveloping a person—is now distilled into a small, glimmering icon, worn on a finger, arm, or neck and controlled by every gesture of the wearer. The idea of wearing a coliseum on one's finger is empowering—it feels at once massive and impressive. The monumental scale, symmetry, and repeated elements exude undeniable power. Heavy, solid forms are perforated regularly with arches and vaults, which elegantly lift the imposing weight of the structure to towering heights.

left
Spiral Staircase (bracelet), 2004
sterling silver
4 x 3 1/4 x 3 1/4"
Photo: Frederick Lee

below
Balcony (bracelet), 2004
sterling silver
2 x 3 1/2 x 3 1/2"
Photo: Frederick Lee

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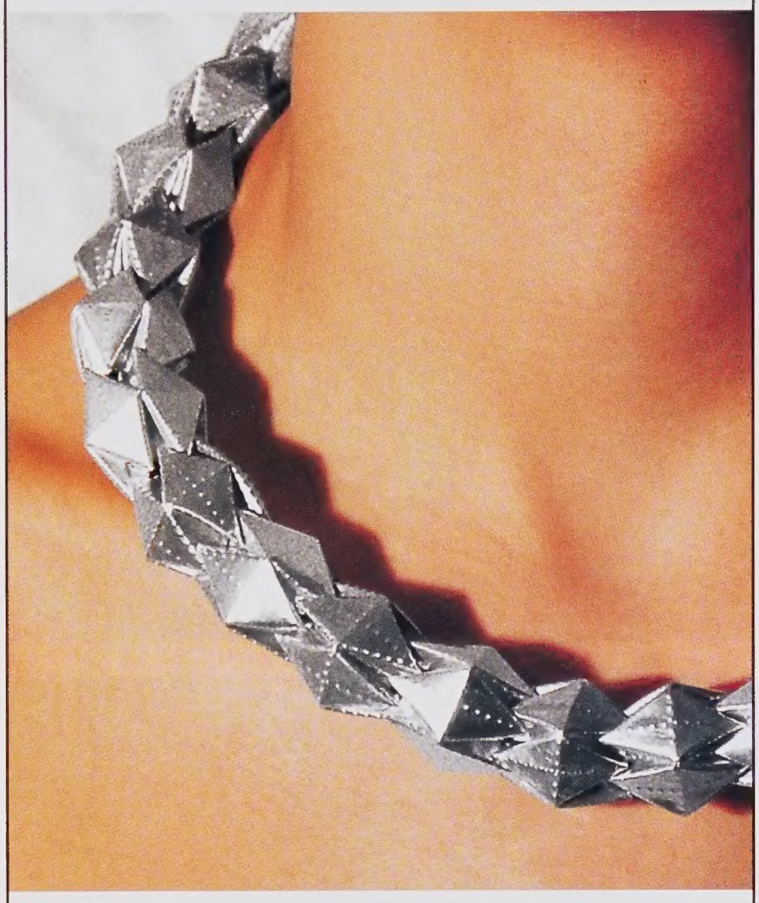

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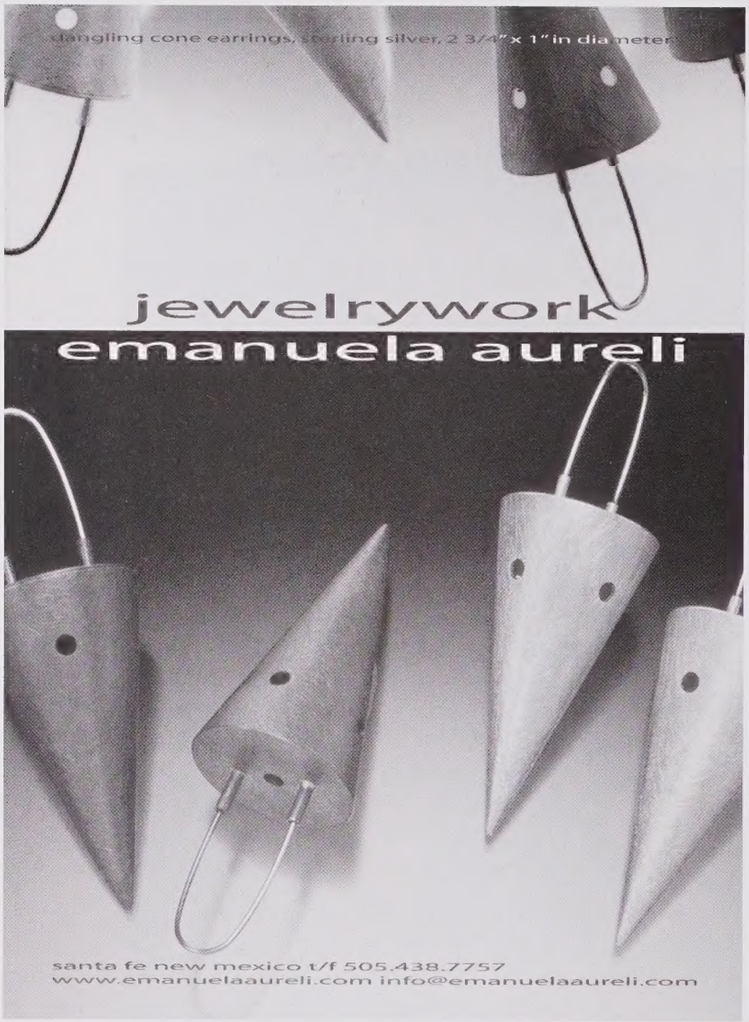
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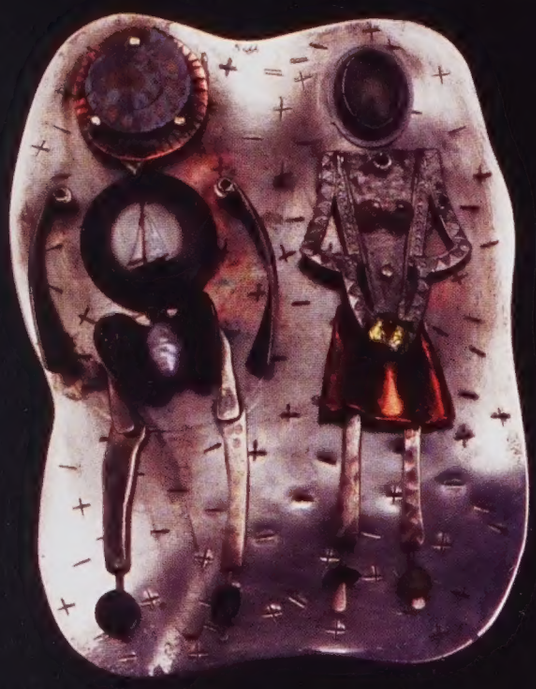

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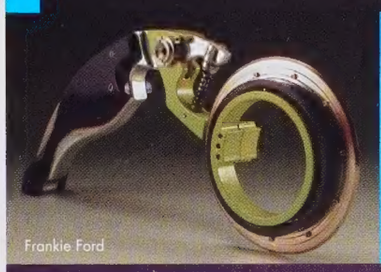
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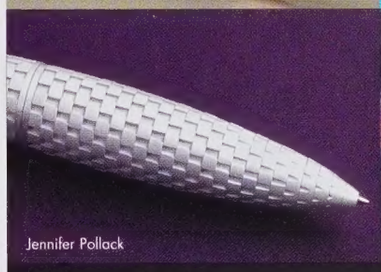
Yevgenia Kaganovich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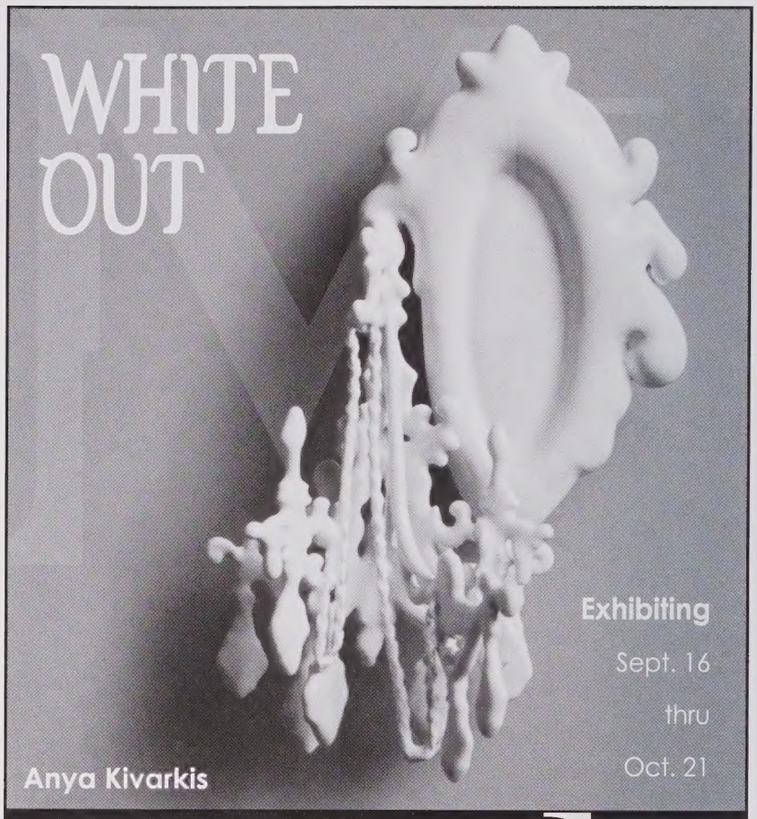

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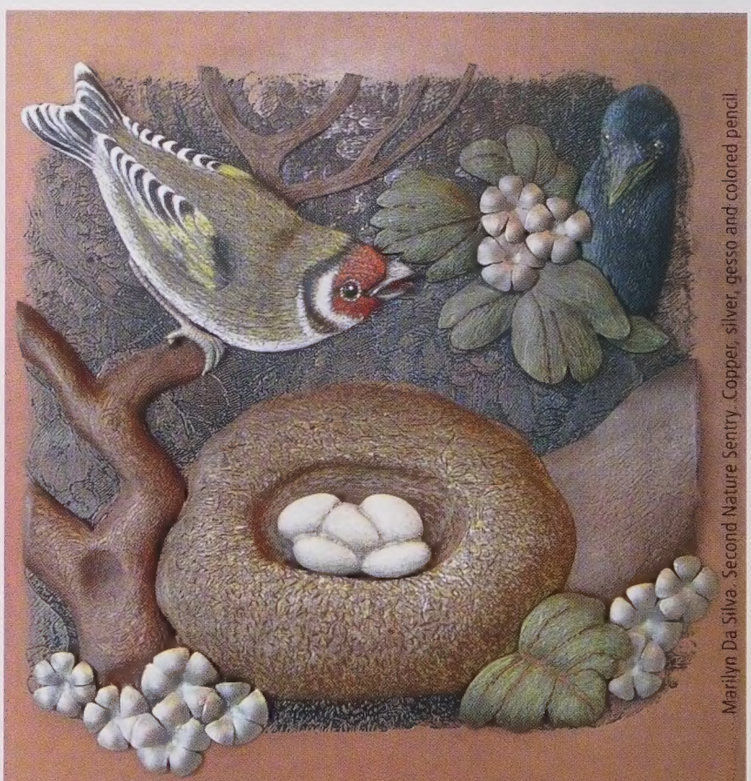

Marilyn Da Silva, Second Nature Sentry. Copper, silver, gesso and colored pencil

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Natalya Pinchuk, brooch 2006, copper, enamel, plastic flower parts

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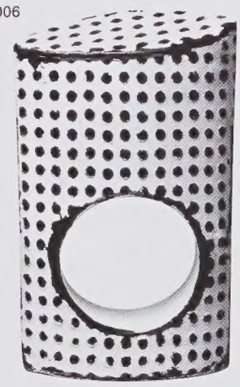

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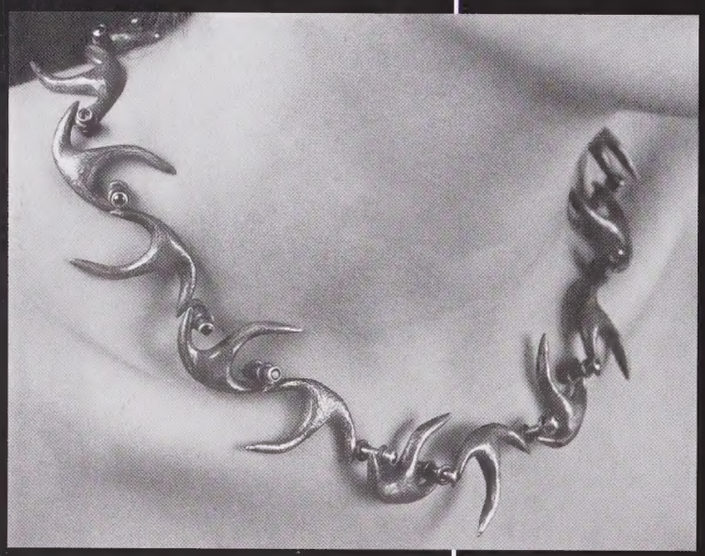

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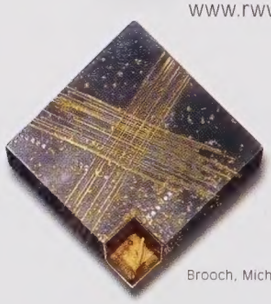

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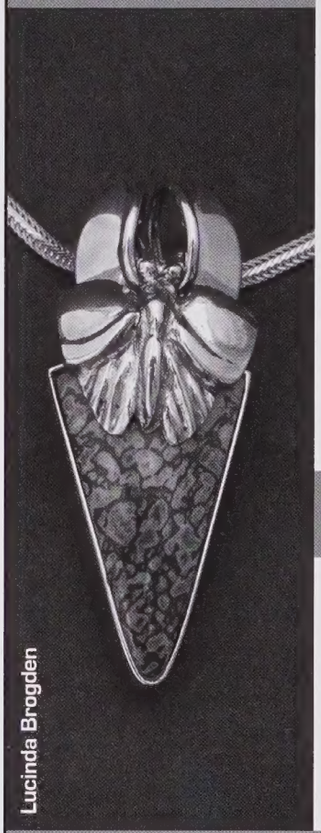

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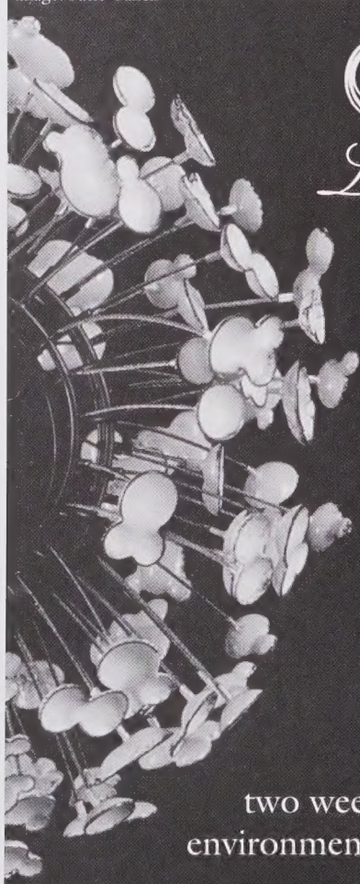

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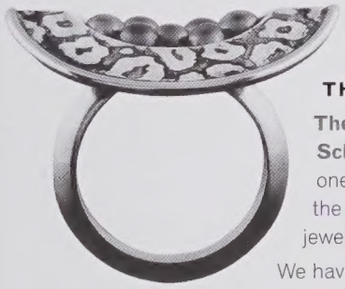

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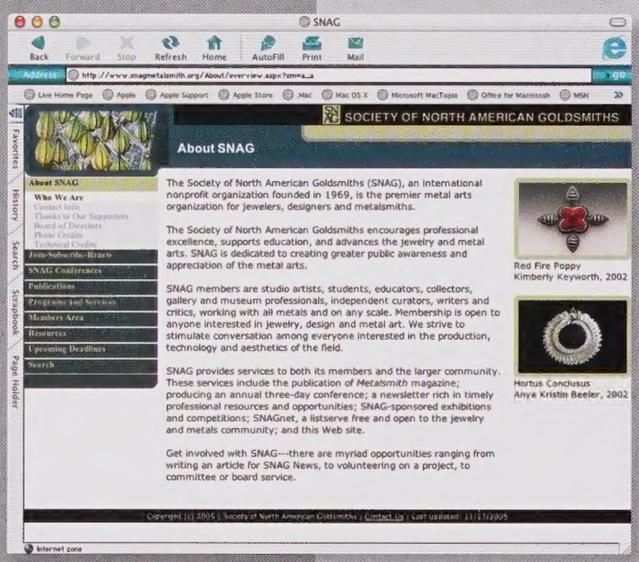
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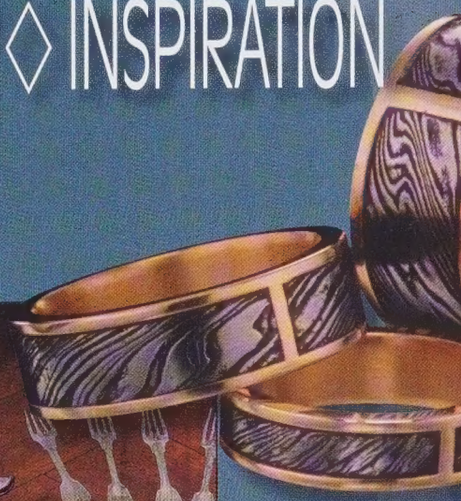

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Namu Cho
Title: Rings
Description: Damascus steel with 22k gold, 18k gold
Photo: Hap Sakwa Photography

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cover: Cornelia Parker
Title: Thirty Pieces of Silver (exhaled)-Cake Stand
Description: Dimensions variable (43" diameter), 30 silver plated items crushed by 250-ton industrial press, metal wire
Courtesy Frith Street Gallery, London

Sarah Perkins
Title: Stubble Beggar's Bowl
Description: 3"x4"x4", copper, enamel
Photo: Sarah Perkins

Kiwon Wang
Title: Water Drop Series
Description: 2-1/2"x2-1/2"x3/8, 14k gold, pearl, sterling silver
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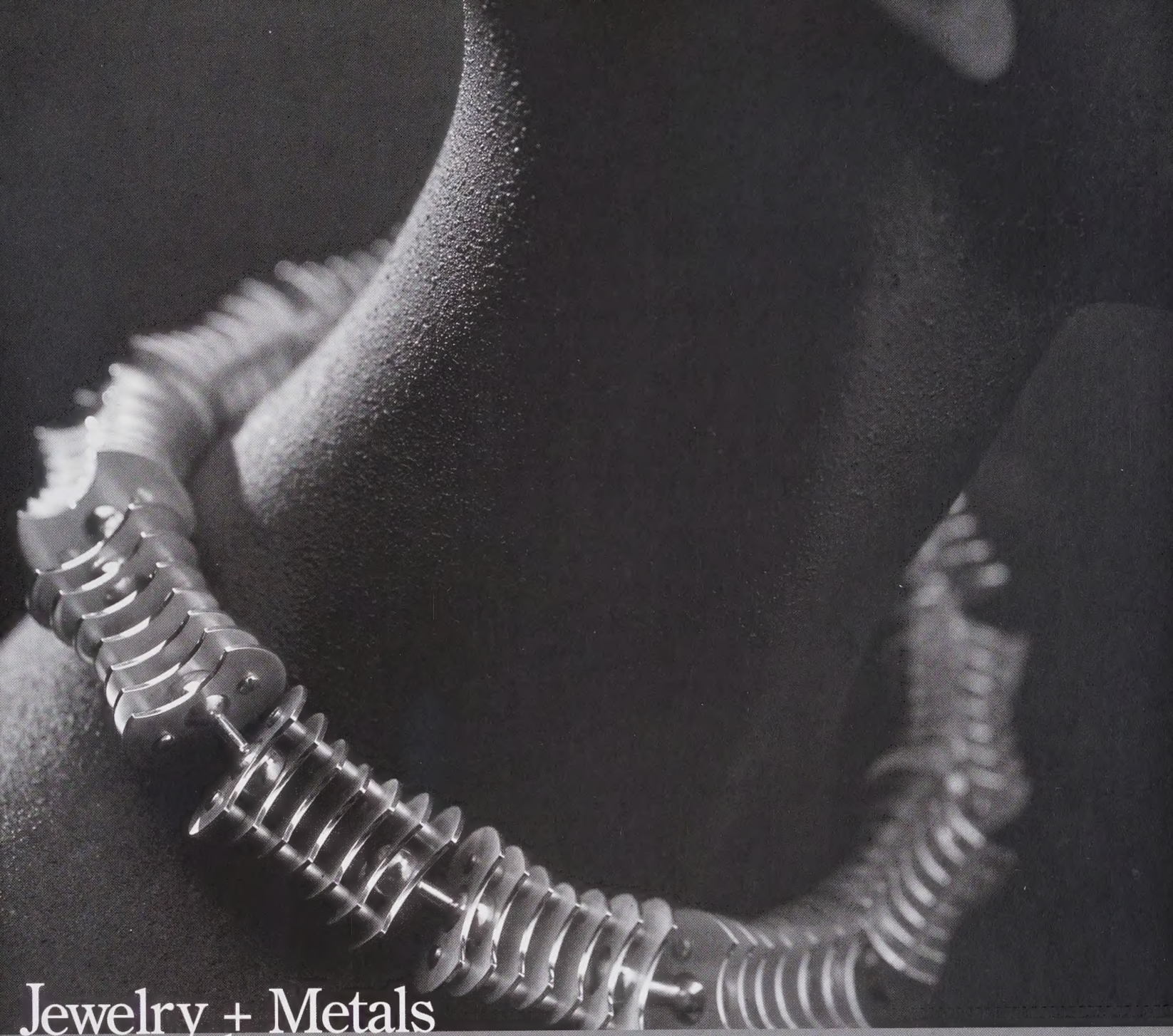

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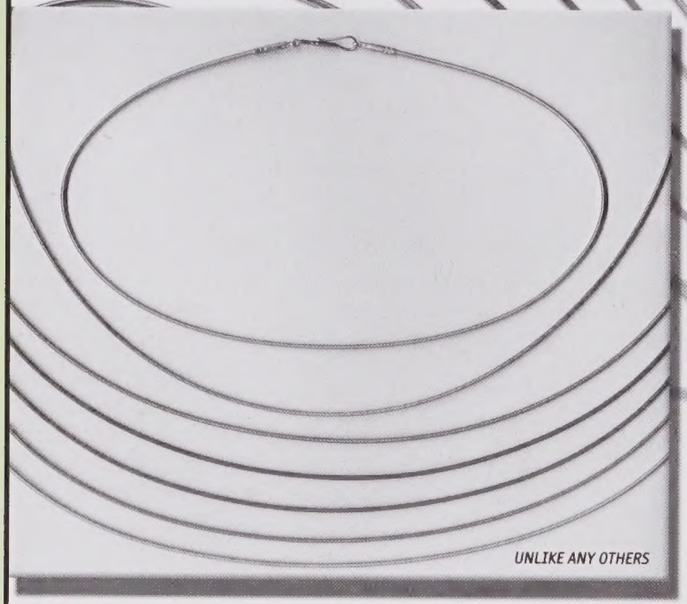

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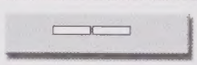
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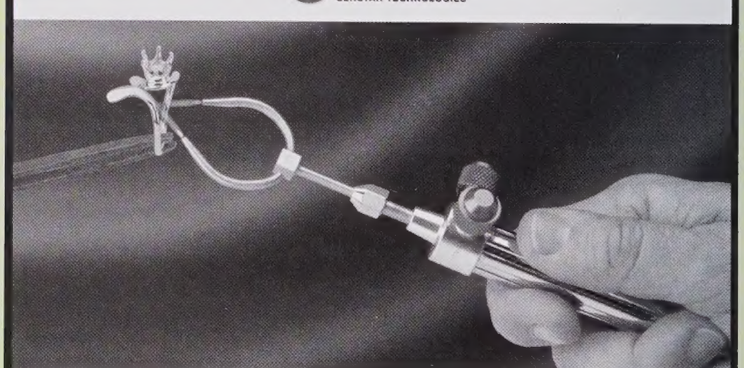

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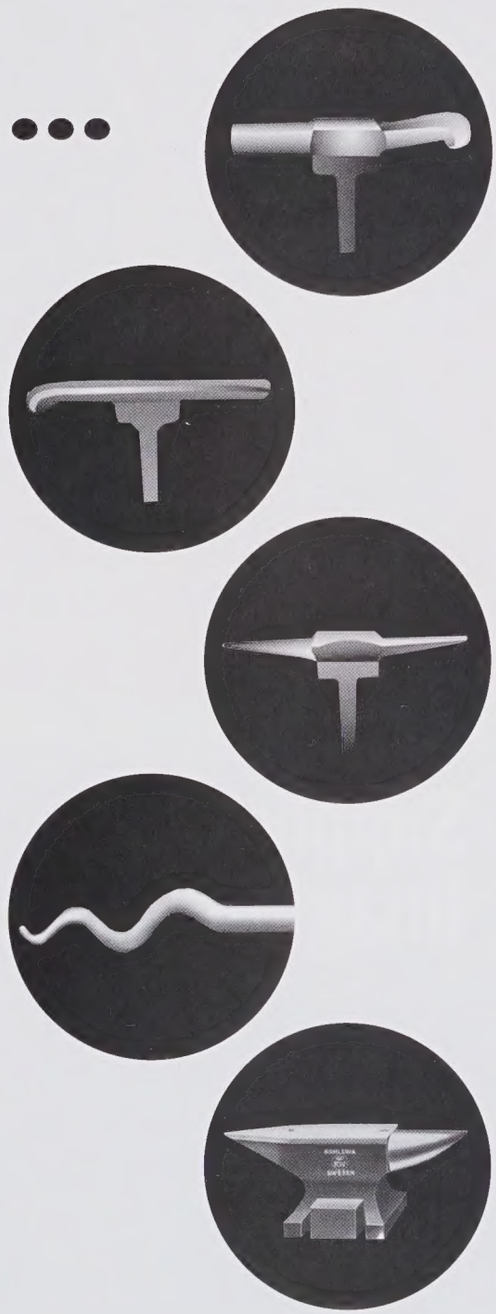

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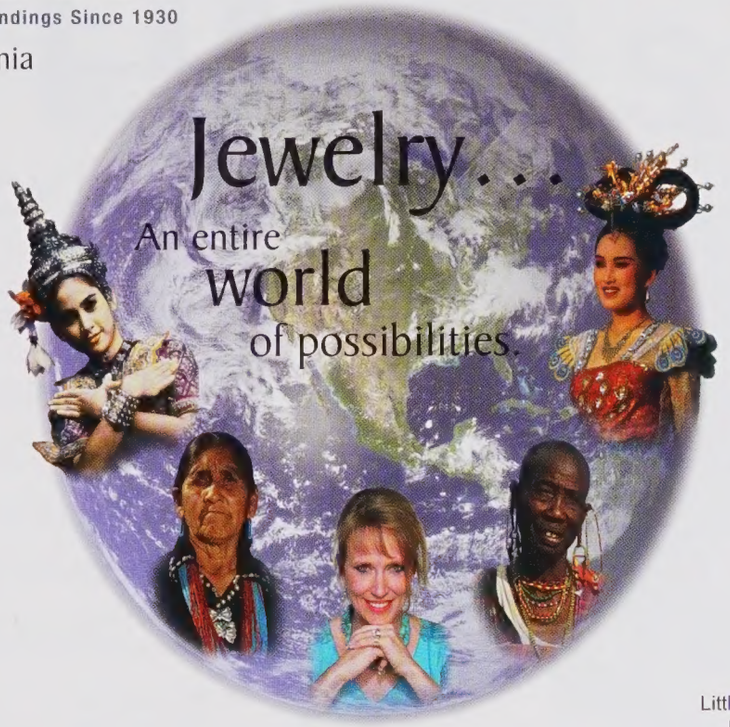

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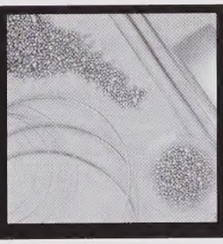

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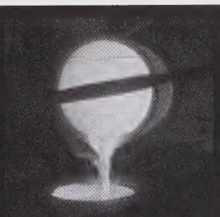

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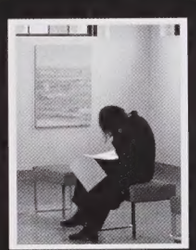

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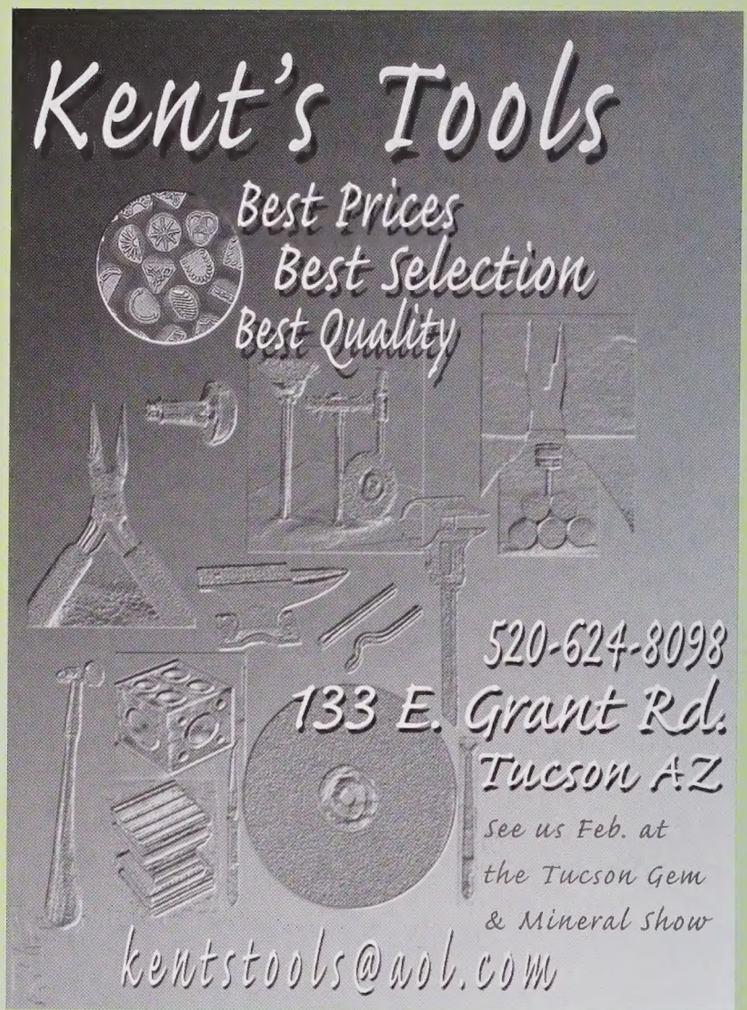

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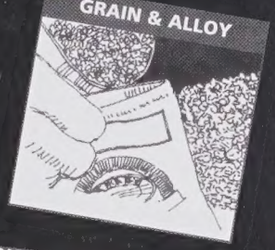

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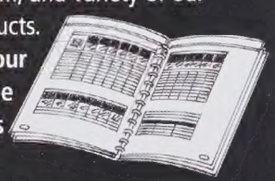

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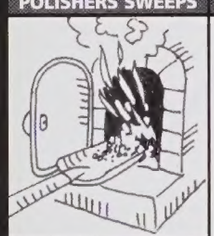

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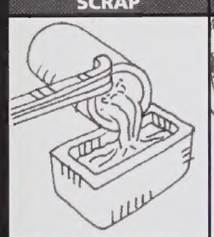

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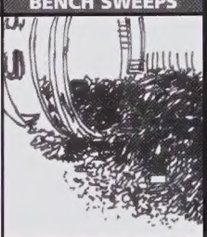

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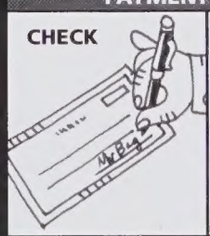

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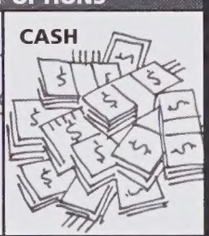

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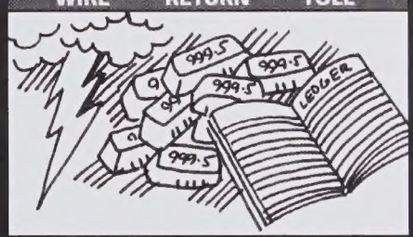

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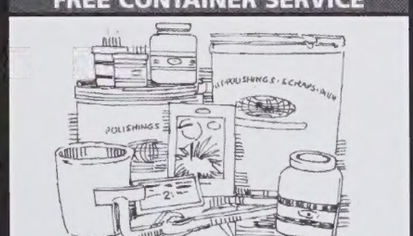

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metals

Several squabbling geese

and the rolling Pawtuxet River harmonized with the hammering coming from the belly of an old textile mill.

Flamenco's contrasting tempo accompanied Joost as he worked a piece of silver, surrounded by aged brick walls, hundreds of forming stakes and a canopy of light. His traditional training in the Netherlands drove him toward perfection, hammering every molecule to exhaustion.

But the metal was stubborn. So he listened. He shaped but didn't force, strengthening his intimacy with the piece. Too much struggle, it just wasn't meant to be.

Somewhere just a bit before half-way, he stopped.

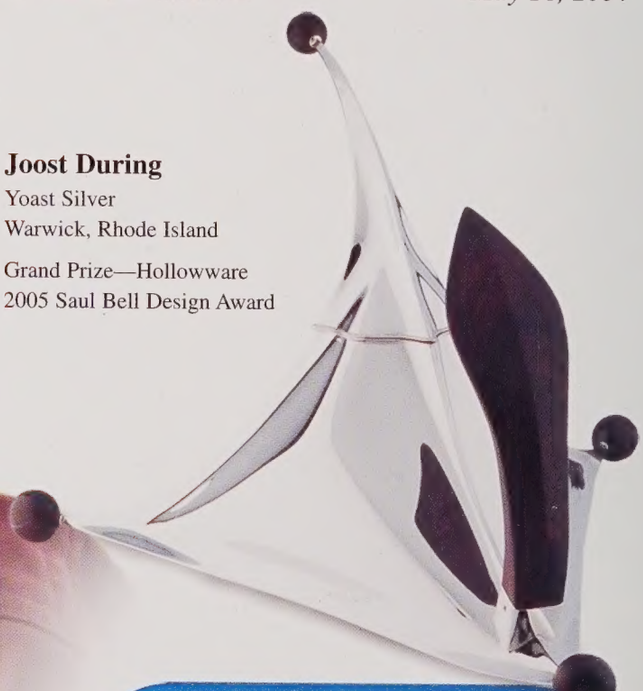
He picked up the piece and turned it around and around. He set it on a stool and walked around it, twisting the hammer in his hand. It was still a bit of a mess, but the metal was responding—they were in tune. He could see its personality. He knew what it would become.

Exhilarated,
he started to hammer.

—May 18, 2004

Joost During
Yoast Silver
Warwick, Rhode Island

Grand Prize—Hollowware
2005 Saul Bell Design Award



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